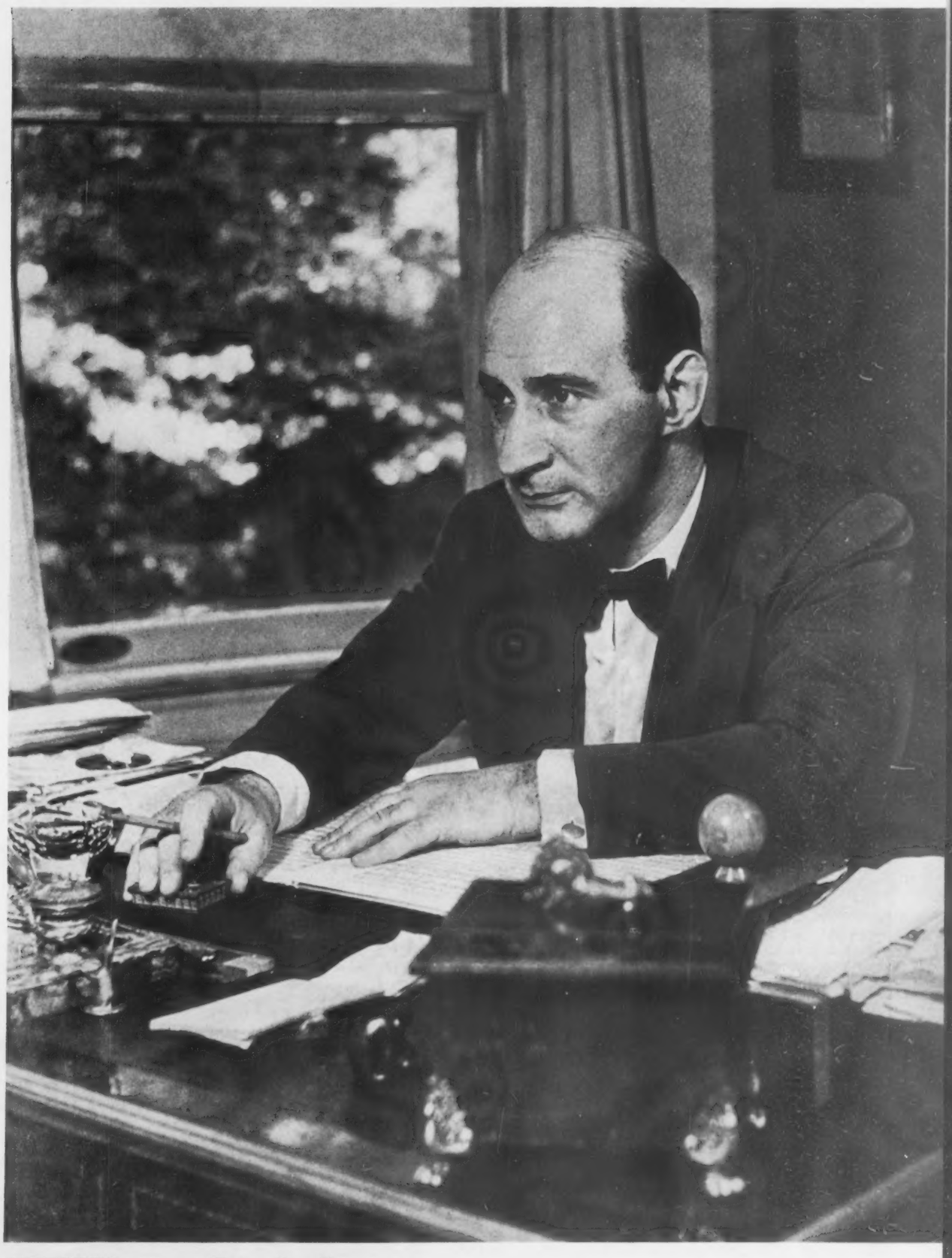
musical
COURIER

Does GI Bill Help Music Study?

Tanglewood in Pictures and Story

Latin America And Europe Reviews

SEPTEMBER, 1946
25 cents



William Steinberg

VIVIAN DELLA CHIESA WINS COMPLETE TRIUMPH

—Winnipeg Free Press

SOPRANO scores in *HEADLINES*

Photo by Yvonne Le Roux

VIVIAN DELLA CHIESA SINGS TO 20,000 ON A COOL EVENING IN GRANT PARK

—Chicago Tribune

VIVIAN DELLA CHIESA DEBUT WITH SYMPHONY TRIUMPHANT

—St. Louis Globe-Democrat

DELLA CHIESA IS STANDOUT IN CAST FOR THIRD "TRAVIATA"

—Cincinnati Enquirer

VIVIAN DELLA CHIESA GETS ACCLAIM IN HALL RECITAL

—Washington Times-Herald

SOPRANO SCORES AT STADIUM AS SUBSTITUTE FOR GRACE MOORE

—New York Times

MARKS LEVINE, *Director, Concert Division*

NATIONAL CONCERT and ARTISTS CORPORATION

711 FIFTH AVENUE NEW YORK 22, N. Y.

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EUGENE GOOSSENS IN AUSTRALIA.
The Cincinnati Symphony conductor and his bride, formerly Mrs. Marjorie Foulkrod of New York, are greeted on their arrival in Sydney by Lt. Col. Charles Moses, General Manager of the ABC, left, and W. G. James, Musical Director of the ABC, right. Mr. Goossens recently made his first concert tour of that country. (Photo by Col. Bays, Sydney.)

Paul Rosenfeld's Contribution

A Guest Editorial

A strange blanket had descended over the American concert-hall when Paul Rosenfeld began to write about music. Many ladies in their boxes at the Philharmonic would applaud or sigh as they listened to their Wagner; certain gentlemen might lift an eyelid as the last ejaculation of a Beethoven symphony thundered to its close. But afterwards they filed out meekly. Many never throughout the week thought again about the music they presumably had experienced.

This unhappy condition bewildered Mr. Rosenfeld. Why, he demanded as a young critic, should music be such a tepid thing? Why should it so little affect our lives? Having pondered these questions some four years, he at last answered them upon assuming command of the Music Chronicle of the Dial in 1920. And the result was his credo:

"The place that should be a sort of pure high peak midmost the city, glad with light and rarest air, has been turned into a sort of spiritual opium-den, into which folk crawl to forget their defeat. And still, there are other times when one is glad that one cannot, even if one would, destroy the concert-hall and banish the musician. For, without surcease, the faith that in the battle for America the flank of the enemy, if not his centre, can be driven back in the concert-hall. For if the machine has invaded the place, and helped entrench itself by means of the meretricious power of art, why cannot the process be reversed? Why cannot the creative power of art war upon the machine as the machine warred upon it, and conquer the machine. . . . It is this dream that justifies the criticism of music and emboldens the critic to his task. For it makes him hope that, in devoting himself to the problems of the musical world, he is seizing hold not on narrowly technical problems, but on the problem of life in America itself. It makes him feel that . . . he is battling for the life of the republic itself."

That banner which he so bravely raised was still flying when Rosenfeld came to the sundown of his critical career, July 21, 1946. But his standard had never been relinquished, and he had added some magnificent pages to the still slender shelves of our music criticism.

• • •

Born in New York City in 1890, the future critic was first stirred to appreciation by the excellent amateur piano performances of his mother. He was also instructed in the piano himself. But he has recorded that it was not until his "prep" school days at Riverview Military Academy, Poughkeepsie, N. Y., that he first caught the spark of music. There he attended concerts subsidized by a local merchant and suddenly would stride out afterwards, finding the daddy-long-legs of the Poughkeepsie Bridge and the Hudson Highlands bathed in very aurioles of blue.

Though he specialized in literature at Yale and first attempted general reporting on the New York Press, in 1912, he soon was writing about music as a free-lance. These first writings (1916) were quickly followed by a book, Musical Portraits (1920), and another, Musical Chronicle (1923). Here Mr. Rosenfeld galloped into battle as a champion of Stravinsky and Edgar Varèse and Schönberg and even the 19-year-old Leo Ornstein. For he felt that these were the composers of his era, and that to welcome them was to lift that pall in the concert hall, no less than to free the energies of men.

He had also begun to champion the emerging American musicians — Aaron Copland no less than Roger Sessions — and, considerably later, such arrivals as Roy Harris and, even down to the 40's, Charles Mills. Paul Rosenfeld stood indeed, as the godfather to this just-burgeoning movement. And he pierced the gray blanket with his enthusiasm. He made men breathe and smile and rejoice with his music criticism. Thus he "created an atmosphere in which living tone might flourish again."

• • •

How he could fire the pulse and tickle the heart with his writings! And how he could suddenly kindle up a whole passage in musical history by such sentences as these: "Liszt is the restaurant fiddler, the Magyar in the frogged coat. He draws a passionate lament from his violin. In a sort of ecstasy he celebrates his land. Then, smiling, brilliant, he passes the hat." Mr. Rosenfeld could not be fooled by a mere actor, however splendid the performance. And by the same token, he could ring out when touched by the genuine "article." In short, he added clairvoyance to enthusiasm, and that is the key to his effectiveness as a critic.

Other of Rosenfeld's books were solely devoted to music: An Hour With American Music (1929) and Discoveries of a Music Critic. Other books containing musical evaluations are: By Way of Art (1928), Port of New York (1924).

Is it too much to say that an entire generation stands indebted to this generous and discerning critic? And, recalling him, will it ever be possible to find the concert-hall gray again?

JEROME MELLQUIST.

Jerome Mellquist, author of The Emergence of an American Art (Scribner's, 1942), formerly was Art Editor of the Sunday Brooklyn Eagle. He has contributed to many such periodicals as American Mercury, Coronet, New Republic, Yale Review, etc.

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IN THIS ISSUE

The Musical Parade . . . 4
Readers Speak Their Minds . . . 4
When the Veteran Studies Music: Does GI Bill Help? . . . 5
Tanglewood Tale: Festival Vignettes By Jules Wolffers . . . 6, 7
Music in Latin America: Buenos Aires, Rio de Janeiro, Mexico . . . 8, 9
Paris: Peace Conference Music Plans Go Agley By Suzanne Demarquez . . . 10, 18
Zurich Festival; Toscanini in Lucerne . . . 11
Radio, Television: News and Reviews By William A. Taylor . . . 12, 13
The Dance: "Streamlining" Pros and Cons By Rosalyn Krokover . . . 15
Trieste, Storm Center, Has Time for Music . . . 16
Hollywood As I See It By Richard Drake Saunders . . . 19
Music Events in Canada . . . 20
The Choir Corner: A New Season Impends By Leon Carson . . . 21
Silhouettes: Of Singers and Teachers By Mary Craig . . . 26
London: Proms Return; Novelties By Hugh Liversidge . . . 28
Chicago: Plans for Reopening Auditorium By Elsa Borowski . . . 30, 31
Pickup Chatter: New Recordings . . . 32
Hollywood Bowl Season Reviewed . . . 34, 35
New Publications Include Books, New Music . . . 36
Notes on Some New Issues By Gustav Klemm . . . 38
Bernice Frost on Pre-School Piano Teaching . . . 39

BAR HARBOR SUMMER FESTIVAL.
L. to r., Leopold Simoneau and Kathryn Poirier, vocal principals; Rexford Harrower, artistic director; Dr. Walter Damrosch, and Frederic Kitzinger, musical director, discussing productions of Mozart's Abduction from the Seraglio, Pergolesi's La Serva Padrona and Menotti's The Old Maid and the Thief. (Photo by Collier-McCann.)

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September, 1946
Sixty-Seventh Year

THE MUSICAL PARADE: By the Staff

TONAL TATTLING. . . . Almost without trumpets, Richard Tauber, who lived in England during the war, slipped into New York to begin rehearsals for Lehar's Yours Is My Heart scheduled to open at the Shubert Theatre Sept. 5. . . . Adelphi College will give Lily Pons the degree of Doctor of Music on Sept. 18. . . . The music festival idea has travelled to Rhode Island State College, where a three days' series of American music recently included Arthur Kreutz's Rhode Island Folksongs for chorus and orchestra. . . . Vladimir Dukelsky has written an Ode to the Milky Way for orchestra (probably one of those things conceived on returning homewards of an early morn) as well as a new Third Symphony dedicated to the memory of Natalie Koussevitzky. . . . Among the groups that will visit us after an absence is the Griller Quartet, the members of which played in the RAF musical units in wartime. . . . Major Arthur Loesser, Cleveland pianist, is back from the wars and tells of having bumped into Yoichi Hiraoka, the Jap xylophonist, formerly featured over NBC, while in Tokyo. Loesser reports that he was impressed with the music possibilities in Japan. . . .

Real-estating seems to be on some of the more eminent musical minds, to wit: Artur Rodzinski sold his 250-acre Mass. estate to Dorotha Powers, violinist; Max Dreyfus, head of Chappell Music Co., sold his 30 acre place at Brewster, N. Y.; while Ernesto Lecuona, Cuban composer, solved the problem of where to live by buying a Georgian mansion in Jackson Heights, N. Y. And Queena Mario is selling her summer studios at Bethel, Conn. . . . F. H. LaGuardia, visiting Europe as head of UNRRA, called on Toscanini in Italy and also attended (in a business suit) a gala at the Paris Opera given for the Big Five and other Peace Conference delegates. . . . The Veterans Administration, retailing some uses of its loan privileges to ex-servicemen, tells about a former sailor who received $3,600 to purchase a Guarnerius violin "to be used with the Philadelphia Orchestra"—a fact confirmed by Eugene Ormandy. . . . "Hi-ho, let's go to the exhibit" was the tune sung by students and teachers at Juilliard's summer school from July 22 to Aug. 3 when publishers displayed their music at the annual exhibit. Visitors included musicians from Nova Scotia to Venezuela and from Texas to Vancouver, B. C. . . . A daughter born to Mr. and Mrs. Larry Adler in Santa Monica, Cal., in August. The baby, we understand, has already asked for a harmonica. . . . W. Colston Leigh, New York manager, announced his marriage to Miss Ardie Neff at the summer home of Dr. and Mrs. Frederick Sanborn, Ossipee, N. H., Aug. 20.

YOUNG MAN WITH HORN.
Richard Schulman, 11, plays the trumpet for the new Metropolitan Miami Junior Symphony Orchestra, under Caesar La Monaca, City of Miami Musical Director. (Miami News Bureau Photo.)

The bride has been associated with the Leigh Bureau for nine years, the last five as Eastern Sales Manager. . . .

Toscanini, back from his trip to Italy by air Aug. 18, said through his son Walter, that he "felt the Atlantic Charter was being torn to bits" but had some praiseful reports about good, low-priced opera in Italy for 100 lire, or about a quarter in our money. . . . Wedding bells in Ballet Land: Maria Tallchief and George Balanchine wed. . . .

The latest to throw her hat into the political ring is Mme. Olga Samaroff-Stokowski, who is the vice-chairman of the newly organized Committee on Arts and Letters, of the Women's Auxiliary, New York Republican County Committee. 'We cannot live in an ivory tower," she is quoted as saying—apparently not even ivory-ticklers. . . .

• • •

The esteemed New York Times printed a recent dispatch from Paris which stated: "The Bulgarian delegation will have much to say about its right to a *"widow* on the Aegean." That puts the Peace Conference in the operetta domain of Lehar, who based his best score on the affairs of a certain Balkan widow.

• • •

Sibelius, for whom only a year ago funds were being raised by assiduous friends in New York, has reputedly turned down an offer of some $7,300 made by a Swedish film company to compose for them. . . . Among the choice wares advertised in a recent issue of a New York newspaper were "Music Drama" Petticoats — we thought from second-hand information that such adjuncts were obsolete—and a Liquor Pourer which plays How Dry I Am to the delight of the tonally initiated. . . .

• • •

Newest publicity stunt — or public relations campaign — is the organization of a National Committee of 13. This sounds a bit sinister until one learns that its members are engaged in a campaign "against superstition and fear." It seems a little late to do anything about so widespread a feeling, but here are some of the events projected for the recent meeting of the committee:

1. Members, guests, press and radio representatives enter Room 13 under a ladder.
2. Meeting is called to order at 3:13 P.M. with the 13 members opening umbrellas in Room 13, Astor Hotel eighth floor, 44th street entrance.
3. Members, guests, press and radio representatives are requested to deposit any lucky charms in garbage can, such as four leaf clovers, swastikas, rabbits' feet, wishbones, horseshoes, safety pins, etc.
4. Everybody present will be requested to adhere to the rules in lighting their cigarettes three-on-a-match.
5. Following John Vassos' talk on phobias, members, guests, press and radio representatives will be invited to review an exhibit of twenty-four original drawings on the subject.

• • •

Writing about music in Holland during the war, Herbert Antcliffe, English musician and writer who spent four and a half years in that country during the conflict, tells in the Musical Times (London) about the useful services that some church organs played. "When the hunt for men to fight and work for the Germans began, church music in particular suffered greatly, and the cessation of the electric supply cut off the organs. . . . At one church where I had the honor of 'supplying' for the young organist by playing a decrepit harmonium, the young man whose place I took was hiding inside his own organ for several days! (I discovered it quite by accident, and I doubt whether three other people knew it.") Wasn't there some ultra-modern harmony involved here?

• • •

One of Gluck's famous feats was that of playing on musical glasses of his own devising. That times do not change much is proved by a recent exhibit of the Boston Public Schools' music department in Copley Square, showing seven modern scores, among them Ray Green's Three Inventories of Casey Jones, for six "pop" bottles in graduated sizes, etc.

READERS SPEAK THEIR MIND

First U.S. Symphonic Concert in Germany

Editor Musical Courier:

On page 6, of Musical Courier, for July, 1946, is an interesting account under the caption "American Music," of performances in Germany. One sentence might seem to call for clarification, namely, "On April 28 the Heidelberg Orchestra was scheduled to give an all-American symphony concert, said to be the first heard in Germany, at least within recent years. . . ."

The first all-American symphony concert of which there is record was given at Bad Homburg, Germany, July 8, 1931. It was played by the Frankfort Symphony-Radio Orchestra, and was internationally broadcast. Before that concert, only various American compositions had been heard in Germany from time to time. After that concert, not a few all-American programs were given in Germany, some of them quite successful, some of them detrimental to America's musical reputation. I do not have the dates of these latter by me, but most of those events, including of course the first all-American symphony concert in Germany, were reported in Musical Courier.

With all good wishes, I am,
Faithfully yours,
IRVING SCHWERKÉ.

Chicago Concert Hall Needed?

Editor, Musical Courier:

The tremendous upsurge of musical interest and activity in Chicago during recent years is nothing short of amazing. Studio buildings are fairly bulging with overcrowding, concert halls, in most cases, are filled to capacity, and there are several new subscription series.

Orchestra Hall, seating 2,600, and the Civic Opera House, seating over 4,000, are the only halls in the city with sufficient seating capacity for top-ranking artists and their managers to realize any financial returns. Available dates at these two places are practically impossible and must be contracted for a year in advance. Between these two huge halls and Kimball Hall, with 500 capacity, there is no intermediate auditorium.

This is Chicago's immediate musical need, a hall seating from 1,200 to 1,500. A real recital hall, particularly for song recitals, where many fine singers could appear whose art is great but whose voice and fine, subtle interpretations demand intimacy. When Lotte Lehmann presents an all-Schumann recital, for instance, we must listen to it in the vast expanses of Orchestra Hall.

Chicago, the third largest city in the world, must rise to the demands that the people themselves are making. Limitations must be discarded and provincialism left behind. Let us step forth a great city of art and music, as well as a flourishing industrial center. It would seem that some astute and public spirited man or group of men would realize that such a hall, especially if housed in a studio building, could be a sound business investment as well as a blessing to the city. GLADYS HEMUS.

[Since the receipt of this letter, plans have been announced in Chicago for the remodelling of the Auditorium Theatre.]

Rachmaninoff's Last Concert

Louisville, Ky.

Dear Musical Courier:

In thumbing through an old copy of your magazine—*vis.*, the issue of January 15, 1946, I came across the article on Rachmaninoff by Daniel Zhitomirsky. I quote:

"Visitors are moved at the sight of programs of Rachmaninoff's last concerts December: 18, 1942, in New York, and February 12, 1943, in Chicago. The latter was his last."

No, it wasn't. He played here in Louisville on February 15, 1943. I heard him and still have the program to prove it.

I just thought somebody might be interested. Sincerely,
JOHN E. SCHNEIDER.

WHEN THE VETERAN STUDIES MUSIC

Does "GI Bill of Rights" Help?

The campuses and the music studios are resounding to a new and energetic influx of students who were not long ago in the front lines.

How are the veterans of World War II who want to study music—or resume a career in the tonal profession—reacting to the Government's provisions for educational and other benefits? And how are the teachers and schools of music faring with their many eager, new charges?

Johnny and Jean who came marching home are better provided for, in the majority of cases, than the veterans of America's conflicts in the past. At least, that was the idea in promulgating the so-called "GI Bill of Rights." Yet many feel the provisions do not go far enough. Let us see, if we can, how the new opportunities for study and financing are working out.

There is no doubt that what has happened is, in the words of Donald Kingsley, the Government's Director of Manpower and Reconversion Affairs, an "educational revolution." As he says, it has also taken place within some 12 months —resulting in the necessity to provide for a doubled enrollment at a time when building and other economic supplies are still limited.

Veterans are able to resume their study of music with the Government paying $500 a year toward tuition and with a monthly $65 allowed for subsistance for single men ($90 for married ones). Yet the first obstacles are to find a school not already overcrowded, to get it to accept one's application, and then to find a place to live. A representative of the American Veterans Committee recently expressed criticism of authorities who fail to provide comfortable lodgings (how can they if none exist?) and adequate financial support for dependents of veteran students.

New York Schools Attract Many Veterans

As elsewhere throughout the country, New York City's universities, colleges and music schools are thronged, many enrollees studying under the GI Bill.

In order to meet some veterans who are continuing music study under the GI plan, the Juilliard School was visited. Robert Hufstader, of the faculty, is in charge of the veterans' program there, and as he was in the service, is in a position to better understand their problems.

The Juilliard, being primarily a school of college standards, has an inflexible rule governing admission. Every applicant, civilian or veteran, must take the entrance examinations which form the entire basis of acceptance. The Juilliard is not a school for beginners. It is designed to continue instruction for young musicians who have had preliminary training towards professional careers. There is no "quota" for service people or civilians. There are no restrictions of race or creed, all qualified applicants having been accepted, Mr. Hufstader said. There is no segregation, the veteran students being encouraged to merge immediately into civilian life, which at Juilliard means student life. It is interesting to note that the president of the student body is a veteran, a fact which accents the return to normal.

Teachers at Juilliard report that the veterans set a high standard and exert a fine influence; they are disciplined, usually brilliant and display attributes of keenness, concentration and desire to learn. Fortunately, there appear to be few cases of frustration or bitterness. The veterans may be slightly "rusty" in the mental processes of the academic world or stiffened up in the musical agility but they settle down to work with the air of knowing their clear and definite goal.

Typical Enrollees

Several veterans dropped into the office during the hour. Perhaps their views may give a cross-section of the school work.

1. Gordon Wiltfang, from California, an undergraduate of a South Dakota College, a budding composer whose first Symphony was played by the San Francisco Orchestra. He had 5 years of piano and theory of music study. Before he went into the Service, an interesting conversational exchange with a total stranger during a Los Angeles concert gave him the idea of going to the Juilliard. "I want," he stated, "a thorough musical foundation including sight-singing and ear-training. I am working at piano, composition and required subjects towards a B.S. degree and the Juilliard gives me the perfectly balanced schedule for my work."

2. Lila Schulhofen, a SPAR, was born in Rochester, N. Y., and was a pupil of the Eastman School of Music. During war service, she was stationed in New Orleans and kept her singing alive by joining the Opera group whenever possible. "Here I'm having advanced study in piano, theory and voice. I find cooperation and a cheerful spirit that helps me in my work." She is having active experience in recording, has added "swing" to her classic airs, and is aiming her career toward radio.

3. Richard Hill, Army Air Forces, is going in for a B.S. degree. Back in High School, in Indiana, he played trombone and won a music scholarship with his fine tenor voice, exhibiting versatility as well as musicianship. He is working hard to develop his exceptional vocal talent, is studying repertoire, specializing at the moment in Early Italian compositions, theory and ear-training. "The all-round schedule of courses is what I like here," he concluded. He also has a strong urge towards radio.

4. Hartley Allen, Alabama born, is just out of the Infantry. A natural musician who plays trombone and string-bass; he studied orchestration and dance music at Miami College, Oxford, Ohio. "I was one of the band boys," he related, "up to this point. Then came the revolution! Up in Lynn, Mass., I picked up a paper and read how easy it was for a veteran to go to school. And here I am. The study here has opened up new vistas for me."

ENSEMBLE PLAYING HIGH ON GI LIST.
Peter Wilhousky holds an orchestral rehearsal at the Juilliard Summer School. (Photo by A. F. Sozio.)

HINTS TO SONG INTERPRETATION FALL ON FERTILE GROUND.
Coenraad V. Bos gives some pointers to a receptive class, including veterans, at the Juilliard Summer School. (A. F. Sozio Photo.)

Some Criticisms

This is a typical picture presented by those happy veterans who have been adjusted to civilian, or rather student, life and have found all their needs satisfied. It could doubtless be duplicated in many other institutions of music throughout the country.

But there are some who do not find the provisions of the GI Bill ideally fitted to their needs. Apart from the difficulties of securing tuition in some centers, and the shortage of housing and other necessities, there sometimes is the matter of securing the teacher and type of instruction ideal in a particular case.

Controversies seem to be based largely upon the way students are handled. Outstanding points of interest are: 1. Are schools with a balanced schedule of all-around education the best for training the ex-GI for success in the future musical career? Some veterans would like to specialize and devote less time to their course. 2. Since the "Bill of Rights" concentrates on schools for such training, what is to be the position of the efficient, long-established private teacher? 3. Has the veteran's right to choice in instructors and specialized studies been adequately provided for?

A debatable aspect of the GI Bill in its present form is the discrimination against the private teacher of music in favor of faculty members of a school under charter of a State Board of Regents. Many members of the armed forces returned expecting to resume music study with their former teachers, and were astounded to learn that they could not if they wished to receive Government financial aid for this study.

The leading singing teacher organizations of the country, such as the American Academy of Teachers of Singing, the National Association of Teachers of Singing and the New York Singing Teachers Association, have been especially active in their efforts to have this law amended to permit the reputable private teacher of singing to embrace the opportunities which should be offered by such a law. To date the situation remains the same. Even with the loopholes of approval of the private teacher by the various state agencies and indirectly through "approved" educational institutions, the private teacher's position in the eyes of Public Law 346 leaves much to be desired.

The resolution prepared by the National Association of Teachers of Singing while in session at Detroit last February was presented to Congress through the courtesy of Representative Chester E. Morrow of New Hampshire and appeared in the Congressional Record of March 26, 1946. However, nothing further has been done about it in Washington.

The American Theater Wing Plan

One plan which seeks to by-pass the red tape interposed between students and private teachers is the American Theatre Wing School, 730 Fifth Avenue, New York, which offers courses in music and dance as well as other arts of the stage and related crafts. Any man or woman who before war service was a professional member or stage worker in any part of the entertainment field is eligible. This restriction has been widened to permit enrollment of service people who have more recently become engaged in theatrical work and appear to be "stayers."

The Theatre Wing study program is offered over an extended period of time and is available to the veteran for as long as he is entitled to training under Government edicts. For the benefit of service personnel who hold positions now, as in night clubs or on stage, also for those who are looking for work, flexible schedules of courses and class lessons are arranged with the provision that attendance requirements are met.

A glance at the rates listed for single lessons charged by instructors showed several that seemed high. However, this is considered a matter for the individual GI's decision. School authorities guide and counsel but do not restrict the students. We were told that the majority of the teachers on the selected list had made concessions and had cut fees for the veteran pupil.

The plan of the school is outlined as follows by Hayes Gordon, chairman of the Theatre Chapter, American Veterans Committee:

"Early this spring the Theatre Wing came into the picture. A war-child of the combined efforts of major theatrical unions, organizations, producers and artists, the Wing found itself with surplus funds on VJ Day. With these and under the guidance of Winston O'Keefe, a program was instituted consisting of refresher courses and additional technical training for the Veteran professional. It soon became evident however, that most interrupted studies had been carried on with private teachers.

"So in addition to setting up a schedule of classwork, the Wing became an institution with which private teachers could affiliate for accrediting.

"All a veteran professional need do is to register at the Wing and designate his teacher. Immediately the accrediting board, made up of representatives from the American Guild of Musical Artists, Chorus Equity Association, teachers groups, and the Wing's own experts, investigates the teacher, submits a questionnaire and bargains for a discount rate. If all are acceptable, the teacher is listed in the catalogue and may then accept veterans through the Wing for eight-week terms.

"The Wing plan only operates for private singing teachers at the moment. We are assured however, that with a little urging from dancers, instrumentalists and their organizations, an extended program may be had in the fall."

TANGLEWOOD TALE

OUTSIDE THE MUSIC SHED,
during a concert intermission, listeners rusticate on the lawns. (Photo by Ruth Orkin.)

GREGOR PIATIGORSKY WITH HIS TWO CELLOS,
the recently acquired "Lord Aylesford" Stradivari (1696) and his 1739 Montagnana, which he bought in 1934. He played the former publicly for the first time at the Festival on Aug. 4 with Erica Morini in the Brahms Double Concerto.

By JULES WOLFFERS

BOSTON. — One of the neatest musical steals in recent times took place this summer at Tanglewood when the Berkshire Music Center drew the spotlight from its parent organization, the Berkshire Festival, to present the American premiere of Benjamin Britten's opera, Peter Grimes. To Serge Koussevitzky, who jointly directs the center and conducts the festival, this fact could have brought nothing but pleasure. The establishment of the center fulfilled an ambition nurtured for many years and he himself commissioned the English composer to write the opera for the Koussevitzky Foundation in honor of the late Natalie Koussevitzky.

To emphasize his enthusiasm for the work, Dr. Koussevitzky spoke briefly to the distinguished, celebrity-studded first night audience. He hailed the opera as an outstanding artistic triumph and said that he considered the work to be the finest opera since Carmen. This throwing down of the gauntlet before the audience had opportunity to judge for itself might have proven a dangerous challenge. But at the end when the audience relieved its feelings with a prolonged, enthusiastic ovation, Dr. Koussevitzky's statement did not seem too far off the mark.

It is pointless, however, to claim precedence over such works as Wagner's Parsifal, Debussy's Pelleas, Strauss' Rosenkavalier, Berg's Wozzeck and even Puccini's Boheme, all produced since Carmen, and all in their own way masterpieces. It is praise enough to say that Peter Grimes is a highly original and effective creation and that it can take its place among the finest operas produced since 1900.

Sombre Libretto

The text had its source in The Borough by the English poet George Crabbe, who wrote about the lives and characters of folk in a Suffolk fishing village in the late 18th century. From Crabbe's verses the composer and his librettist, Montagu Slater, worked out a simple but dramatic story, using some of the poet's characters and compressing others into composite types and placing the action in the early 19th century.

The central character is not very appealing. Grimes is a rough, violent misfit, hated and feared by his fellow-fishermen, envied for his superior skill and success with the nets. Shunned by almost all the village he is forced to get as helper a boy from a nearby orphanage who is bound over as apprentice. Peter's rough and ready treatment of the lad fastens suspicion on him when the boy dies as a result of a terrible sailing mischance. The opera opens with a prologue, the inquest. Peter goes free for lack of evidence, much against the temper of the village. Finding it impossible to work alone, he hires another boy from the orphanage. This causes an outbreak of popular fury, with only two to take Peter's part—Ellen Orford, village schoolmistress, and Balstrode, a retired sea captain.

Only these two sense the poetry, imagination and enterprise beneath Peter's rough exterior. He is in love with Ellen and hopes to marry her and gain the respect, if not affection, of the village when he has saved enough money. But his violent nature expresses itself even against Ellen when she tries to reason with him over the blows he has given his second apprentice. The scene is witnessed by Mrs. (Nabob) Sedley, rentier widow, laudanum addict, and village busybody who further inflames the villagers. A mob forms to find out what is going on. In Peter's dwelling, an overturned boat on a cliffside, he is preparing for another fishing expedition. Hearing the villagers approach he and the boy leave by a cliffside door. The boy slips and falls to his death.

This second accident drives Peter out of his mind. He eludes the searching villagers in the deep fog but finally finds his way to the village square, where he awaits capture. Ellen and Balstrode come on him as Peter gives vent to a frenzy of fear, madness and despair. Knowing Peter to be doomed, Balstrode tells him to sail his boat far out, sink it and not come back. This Peter does and thus dies. Soon the village returns to its usual life, the alien disquieting element gone, almost forgotten. Only Ellen is left to mourn.

Through the three acts of the opera Britten sets out to create a sea atmosphere. The story is a device to focus attention on the power of the sea and the perpetual struggle of men and women who depend on the sea for livelihood. From a dramatic point of view the opera develops character well. Most, if not all, the characters are credible and the situations evolve naturally. Touches of skilful comedy lighten the prevailing greytone from time to time.

Some Musical Details

To set the story to music Mr. Britten places his chief reliance on the orchestra. It acts as chorus in the Greek sense: it gives local color, it sets and maintains the mood, it serves as commentator. Not a tone is wasted, not a note superfluous. There is an almost perfect welding of word and situation to the music. To carry the story along, Britten uses a mixture of direct speech, recitative, aria, concerted numbers and chorus with unique and satisfactory results. There are, of course, no set pieces as such and the powerful choral sections come about with absolute naturalness. There is not one operatic device that other composers have not used, but Britten gives an original twist to all the elements that go to make up his realistic music-drama. The total result is an artistic masterpiece.

The performance itself was remarkably fine in all departments. To understand how students could achieve this, it is necessary to know that those at the Berkshire Center are not all "students" in the usual meaning of the word. The center attracts many fine artists, some with more than a local reputation, who come to the Berkshires for a sort of post-graduate course. Several of the singers have appeared with leading organizations. There was enough talent to make necessary alternate participants in some of the roles when the opera was repeated. (It was given three times in all with a public dress-rehearsal.) Even the orchestra played in two shifts. Thus the principal parts were sung and acted in completely convincing fashion. The chorus ranged from good to superior, and the orchestra was competent and responsive.

Much of the credit for the success attained must go to Leonard Bernstein, himself a Berkshire product and Koussevitzky protégé, who justified in every way the faith of those who placed the responsibility of this important premiere on his shoulders. Eric Crozier, who directed the first performance at Sadler's Wells in London (Frederick Cohen was associated with him as stage director here) and Mr. Britten assisted in the production. They, as well as the conductor; Richard Rychtarik, the stage designer; Hugh Ross, the choral director; and Boris Goldovsky, director of the opera department of the Center; together with all the participants, were forced to respond time and time again to the prolonged audience demonstration.

The complete cast follows:

CHARACTERS

(Performance of Aug. 6)

Peter Grimes, a fisherman.....*William Horne*
Boy (John), his apprentice.....*Frederic Zighera*
Ellen Orford, a widow, schoolmistress of the Borough.....*Florence Manning*
Captain Balstrode, a retired merchant skipper.....*James Pease*
Auntie, landlady of "The Boar"....*Ellen Carleen*
Nieces, main attractions of "The Boar" *Mildred Mueller and Phyllis Smith*
Ned Keene.....*Robert Gay*
Bob Boles, a fisherman and Methodist *Paul Franke*
Swallow, a lawyer.....*Leonard Treash*
Mrs. (Nabob) Sedley, a rentier widow of an East India Company's factor *Frances Lehnerts*
Rev. Horace Adams, the rector....*Paul Knowles*
Dr. Thorp.....*Byron R. Kelley*
Hobson, carrier.....*Matthew Lockhart*
Chorus of townspeople and fisherfolk

(Performance of Aug. 7)

Peter Grimes, a fisherman.....*Joseph Laderoute*
Boy (John), his apprentice.....*Frederic Zighera*
Ellen Orford, a widow, schoolmistress of the Borough.....*Frances Yeend*
Captain Balstrode, a retired merchant skipper.....*James Pease*
Auntie, landlady of "The Boar"....*Ellen Carleen*
Nieces, main attractions of "The Boar" *Mildred Mueller and Phyllis Smith*
Ned Keene.....*Robert Gay*
Bob Boles, a fisherman and Methodist *Robert Long*
Swallow, a lawyer.....*Duane W. Crossley*
Mrs. (Nabob) Sedley, a rentier widow of an East India Company's factor *Irene Jordan*
Rev. Horace Adams, the rector.....*Paul Knowles*
Dr. Thorp.....*Byron R. Kelley*
Hobson, carrier.....*Matthew Lockhart*
Chorus of townspeople and fisherfolk

On Aug. 9 the cast was the same as on Aug. 7, except the part of Bob Boles, sung by Paul Franke; Mrs. Sedley by Frances Lehnerts; Swallow by Leonard Treash.

Shostakovich 9th Bows

The Festival proper, nine concerts over a three-week period with Koussevitzky conducting all programs, was a resumption of the series begun by the Boston Symphony Orchestra in 1934 and interrupted by the war in 1941. There was a student festival in 1942, and in '44 and '45 there were festivals by a chamber orchestra of Boston Symphony players. The small orchestra series was continued this year, serving as a charming festival prelude in two pairs of fine concerts reviewed in the last issue.

The chief concert novelty of the festival was the first American performance of the Shostakovich Ninth Symphony, heard on opening night before an audience of about 7,500, the great majority of whom found the work appealing. In spite of its five movements, the symphony is shorter than the war-born Seventh and Eighth. The prevailing mood is lighthearted and gay. While there are serious and reflective sections, most of the music is conceived in a jovial, almost extravagantly joking spirit. Consequently the composition does not demand the same serious consideration as do most of the Soviet composer's earlier symphonies. It is evidently a lot of fun to play the work: it is certainly to hear it, provided one meets the com-

CONFAB.
William Horne, who sang the title role in the American premiere of Britten's opera Peter Grimes at the Berkshire Festival, goes over the score with Dr. Serge Koussevitzky, who selected him to do the role, and Leonard Bernstein, who conducted (right).

Berkshire Music Center Is Thronged As Festival Resumes After 3 Years

poser on the level he has chosen. There is a lot of Shostakovichian orchestral trickery, duets of ill-assorted instruments and the like. There is also some sadness and pathos. Probably the composer's sense of relief at the ending of the war found outlet in the symphony. Still, he could not help a backward glance or two.

Other works listed included Beethoven's Eroica and excerpts from Ravel's orchestration of Moussorgsky's Pictures at an Exhibition. The whole program was excellently played.

The second program included the Beethoven "Pastoral" Symphony, the Rachmaninoff Piano Concerto No. 2, Eugene List, soloist, and the Ravel Daphnis and Chloe Second Suite. The Beethoven and Ravel received the finest of treatment with acoustic qualities favoring clean-cut performances. To the mind of at least one listener, the Rachmaninoff Concerto is second-rate music of no particular originality or lasting merit. It is somewhat surprising that Mr. List chose to play the work for it by no means set him out to advantage.

For the final program of this series "A," Dr. Koussevitzky chose the Mendelssohn "Italian" Symphony; Copland's Suite from the ballet, Appalachian Spring and the Tchaikovsky Fifth. Mr. Copland was in the audience to respond to the cordial reception his clever work occasioned. The Mendelssohn was played crisply and the Tchaikovsky ended the afternoon in typical magnificent Koussevitzky style.

Brahms Series

Series "B" was a festival within a festival, being devoted to Brahms. This was pretty solid fare for summer festival patrons and more than one listener seemed to find the diet a little heavy for three successive meals. To Brahms enthusiasts the week must have been an unalloyed pleasure, with all four symphonies programmed together with the Piano Concerto No. 1, Claudio Arrau, soloist; Tragic Overture; Rhapsody for contralto, male chorus and orchestra, Carol Brice, soloist, with the Festival Chorus trained by Robert Shaw; Variations on a Theme by Haydn; Concerto for Violin and Cello, Erica Morini and Gregor Piatigorsky, soloists.

It was probably the acoustic peculiarities of the music shed which made some of this music sound rough and heavy. As a whole the shed is an acoustic marvel combining the best features of indoor and outdoor presentation and throwing the music a considerable distance outside with clarity and proportion. But it is a fact that those instruments placed nearest the back and side walls come through more than those placed center and front. It is more than possible that a radical reshuffling of standard seating practice might achieve better balance. The bass instruments would have to come front, the higher strings in back and sides, the winds either in echelon or in files, the percussion front and center, soloists on a raised dais back center. At any rate, Brahms' solid, deep-bassed orchestration does not fare too well under standard seating arrangements at Tanglewood.

Carol Brice Applauded

Much interest surrounded the appearance of Carol Brice, another Koussevitzky discovery, who sang at the last Symphony Friends' annual concert in Boston this season. This attractive young Negro singer has a full-bodied alto of penetrating and individual timbre. Her work was well seconded by chorus and orchestra. The rarely heard double concerto, the composer's last instrumental work, was a novelty to most of the audience. Both Morini and Piatigorsky are superb artists and individually they produced beautiful results. The performance as a whole, however, proved disappointing. The balance between soloists and between them and the orchestra was not good. Whether this was due to the shed's acoustic qualities, to musical misconception or to insufficient rehearsal, it is hard to say. The composition is profound and moving. It would be good to hear it again at Symphony Hall.

Series "C" began with Prokofieff's Fifth Symphony; the Schumann Cello Concerto, Piatigorsky as a superb soloists playing with the orchestra as in a fine chamber music performance; Wagner's Lohengrin Prelude; and Till Eulenspiegel by Strauss. In the Fifth the Russian goes a little deeper than his usual satire and biting, acid comment. He is one of the most skilled of contemporary composers--in a Swiftian sense he stands alone. One does not tire of his music. Even the world of music needs its gadfly.

Elman in Martinu Concerto

The eighth program brought Mischa Elman as soloist in the Martinu Violin Concerto. The first of the three movements may be said to realize completely the ideal violin concerto: this standard is not maintained through the remainder. As a whole the work proves a welcome addition to the limited violin concerto repertoire. Elman plays the piece superbly. It was, in fact, written expressly for him. William Schuman was present to hear his American Festival Overture and to share in the applause. Dr. Koussevitzky repeated the Shostakovich Ninth in the second half, giving radio fans a chance to hear it. The program closed with as brilliant an exposition of the Tchaikovsky 1812 Overture as we have ever heard.

The festival finale assorted Randall Thompson's Testament of Freedom and the Beethoven Ninth Symphony. The concert ended with cheers as the audience, stamping, yelling and standing on chairs, recalled Koussevitzky six times. Soloists in a tense and vigorous, slow and broad-paced performance of the Ninth were France Yeend, soprano, Eunice Alberts, contralto, Joseph Laderoute, tenor, and James Pease, bass. Both in the Beethoven and the Testament, the Shaw-trained Festival Chorus drew prolonged applause.

Center Courses Popular

The whole Festival was a tremendous success. The hosts of visitors from all sections of the country and from many foreign lands were given convincing proof of the surpassing excellence of the orchestra and its conductor. Weather conditions averaged good. The attendance varied from about 6,000 to 12,000—the last for the final concert.

The closing program also marked the end of this season's Music Center activity. Some 400 students were enrolled, about 100 being veterans; 22 student performances were given, many of these reaching a high professional standard. Four chamber music programs were presented under the auspices of the Coolidge Foundation. Interesting work was also done in the opera department, which gave a complete performance of Puccini's Il Tabarro, the second act of Mozart's Marriage of Figaro, both in English, as well as one act of Ariane et Barbe-Bleue by Dukas in French, the Inn Scene from Boris Godounoff, and other excerpts. The orchestral concerts included some gifted student conductors and soloists.

Members of the faculty included Burgin, Chapple, Bernstein in conducting; Piatigorsky, chamber music; Copland, Martinu in composition; Messrs. Goldovsky, Rychtarik in opera; Ross and Shaw in chorus. Members of the Boston Symphony Orchestra served as the instrumental faculty.

The keynote of the six weeks' activity of the Center was an exuberant exchange of thought and experience by the young musicians, in a setting far from the speed and tension of cities. In living together and measuring their own standards by those of their fellows under the guidance of more mature musical mentors, they demonstrated that only in tolerance and esteem of the other artists' achievements can art grow and flourish. The results, in some cases, were astonishing. As an example, the student orchestra gave, among a wide variety of music of many schools, a first U. S. performance of a Ballet of the Precious Stones, by Eleazar Carvalho, a student composer-conductor from South America.

Tanglewood is already preparing for next year's sessions, which, according to report, will include five weeks of concerts. The teaching schedule is to be coordinated with the concerts, so that study and performance will supplement one another.

AT AMERICAN PREMIERE OF PETER GRIMES

the composer, Benjamin Britten (white coat), receives applause on stage from the cast and directors. Koussevitzky is at far left, and Leonard Bernstein, who conducted, is facing Mr. Britten.

(At right) TWO OF THE PRINCIPALS, in a scene from the opera: Joseph Laderoute as Peter and Frances Yeend as Ellen Orford. (Photos by Mitchell.)

(Below) KOUSSEVITZKY INTERRUPTS A WORKING REHEARSAL at the Music Centre to challenge the interpretation of Beethoven's "Emperor" Concerto. On stage are Julius Katchen, pianist, and Eleazar Carvalho, student conductor. Stanley Chapple is at right before the screen. (Photo by Ruth Orkin.)

LATIN AMERICA: Colon Season Presents Newcomers; Rio Fetes Baton Visit of Ormandy

By JORGE M. WHITE

Buenos Aires

Following the various changes of the last three years, the Teatro Colon regime has been definitively settled by the new municipal government. In the future the general director will be responsible for the whole management of the theatre. Señor Cirilo Grassi Diaz, connected with the Colon for more than 20 years until 1943, has been appointed to that position. In outlining his plans, the new director emphasized that "the grand seasons shall invariably maintain the artistic standard and high level which made them world famous." He announced, besides the inclusion in the repertoire of works by composers of all America, the creation of an Experimental Lyric Theatre for new artists and the building of an open-air auditorium.

Boris Under Wolff

Moussorgsky's Boris Godunoff was given under the baton of Albert Wolff (just arrived fresh from triumphs in Europe) who allowed the admirable score to reveal all its eloquence and beauty and handled the ensemble under his charge with elastic and yet authoritative control. The chorus, trained by Terragnolo, sang their leading part magnificently following the effective stage presentation conceived by Otto Erhardt. Felipe Romito's impersonation of the title role is a familiar figure at the Colon. Juan Zanin (Pimen), Zaira Negroni (Marina), Renato Cesari (Chelkalov), Humberto di Toto (Gregori) and others completed an homogeneous but not sensational cast.

Tagliavini Triumphs

The Italian tenor Ferruccio Tagliavini, making his debut in this hemisphere, scored a rousing success in the part of Mario Cavaradossi. He delivered his music with a beauty of tone, a compelling emotional expression and a sense of refinement that earned him endless ovations after the popular arias. His interpretation reflected conviction and invested the role with fire and poetic appeal. The Floria Tosca was another newcomer, Pia Tassinari (Mrs. Tagliavini), who revealed matured histrionic skill and generally effective vocalism. Carlos Guichandut (Scarpia) completed the principals and Ferruccio Calusio was the able conductor.

ASTRID VARNAY, HERMAN WEIGERT and HERBERT JANSSEN

in Rio de Janeiro during the opera season, where Miss Varnay sang two performances of Bruennhilde in Die Walkuere and three Isoldes. Already re-engaged in Rio for next season, she goes from there to San Francisco, where she is scheduled for six appearances as Elsa in Lohengrin. Mr. Janssen went from Rio to Buenos Aires to sing Hans Sachs, Pizarro in Marriage of Figaro, and as soloist in Beethoven's Missa Solemnis.

EUGENE ORMANDY IN RIO.

The conductor of the Philadelphia Orchestra appeared recently as guest leader of a series of concerts with the Brazil Symphony Orchestra. Here he is seen chatting with Mme. Ceicao de Barros Barreto, Musical Courier's representative in Brazil. At left is Henry Siegl, American concertmaster with the orchestra there. (Photo by Carlos.)

New French Baritone in Marouf

Henri Rabaud's Marouf, always a favorite of the Colon management, held the boards after an absence of three years. Wolff conducted the delicate music with fitting simplicity and restraint.

A new French baritone, Jacques Janssen, made a good-looking, slight and graceful protagonist. His tones were sympathetic and well produced, even if at times they sounded like tenor notes. Renee Mazella's Princess was vocalized and acted with her usual charm and brilliancy, a part later performed by Clara Oyuela with consummate finesse and superb diction. Felipe Romito's Sultan had authority and poise. The lavish scenery and the new brilliant choreography devised by Bronislava Nijinska were features.

Boccanegra with Warren

The best performance so far this season was the revival of Verdi's Simon Boccanegra, conducted by Panizza, who eloquently set forth all the poetry and drama of the inspired score. Leonard Warren made his welcome return to the Colon after an absence of two years. His impressive characterization of the protagonist role held the audience spellbound and his rich voice was in fine estate, managed with the subtle art for which he has become a favorite here. Rigal's Maria was delivered with vocal magnificence and tremendous effectiveness in the trying climaxes, her acting had sympathy and restraint. Outstanding was the Jacob Fiesco of Giacomo Vaghi, who returned to the Colon in splendid fettle and gave an opulent and moving vocal exposition. Antonio Vela's Gabriel Adorno was not in the picture, but Angel Mattiello's Paolo Albiani was superbly sung and acted. Josef Gielen's *regie* was colorful and effective against the sumptuous Kautzki decors.

Mignon was announced with Gianna Pederzini, Italian mezzo-soprano as protagonist, and Koloman Von Pataky, Hungarian tenor, as Wilhelm, both of whom were absent from the Colon since 1939.

Arrau Hailed on Return

The Daniel Society presented Claudio Arrau, who offered seven recitals at the Colon before sold out houses with tense and riotously enthusiastic atmosphere. The initial program opened with Fantasia Cromatica and Fugue by Bach, performed with ripe musicianship and consummate control of style, followed by the Beethoven Sonata No. 3, op. 31, superbly played, uniting technical brilliancy and expressive profundity. The Schumann Symphonic Etudes were magnificently outlined and Debussy's Pagodes, Soirée dans Grenade and Jardins sous la pluie had delicate shades and poetical suggestiveness. The colorful attributes of Arrau's playing were beautifully displayed in Albeniz' Navarra and El Pelete by Granados.

Horenstein Opens Beethoven Series

As a brilliant crown of the series came a Beethoven Festival which included the five concertos for piano and orchestra offered at the Grand Rex, with the Association Sinfonica Orchestra conducted by Jascha Horenstein. In his first Argentine appearance, he revealed himself as a mature and able leader.

The first concert comprised a brilliant version of the third Leonore Overture, followed by the lovely Concerto No. 1, played with reverent delivery and crystalline touch by Arrau, splendidly supported by the orchestra. Subsequently the Concerto No. 4 was gloriously performed with glamor of execution, amazing technical command and a tone of penetrating beauty. The Seventh Symphony concluded the memorable list. The following concert included a masterly interpretation of the Concerto No. 2, the Pastoral Symphony and a towering version of the Concerto No. 3, which was a superb exhibition of clarity in melodic outline, emotional depth and structural mastery. The audience was enormous and suitably fervid in its ovational applause. Later we were to hear the Concerto No. 5, the Egmont Overture and the Fifth Symphony.

Schuster Applauded

Joseph Schuster quickly established himself as one of the great cellists heard here, in his recital at the Presidente Alvear Theatre. The program opened with an Adagio and Allegro by Tartini followed by a Sonata by Boccherini and Beethoven's Variations on a Mozart theme, played with sensitive musicianship, poetic fancy and glittering technical command. Then came the Schumann Fantasie, Op. 72, and a Chopin Introduction and Polonaise, Op. 3, played with temperamental flash and execution of compelling mastery.

Brazil Applauds Symphonic Events

By CEICAO DE BARROS BARRETO

Rio de Janeiro

With a sold-out house Eugene Ormandy, guest conductor of the Brazilian Symphony Orchestra, opened his series of concerts at the Municipal Theater. A noble and dignified reading of Brahms' First Symphony began the program, which comprised also Mignone's Four Churches, Debussy's Prelude a l'Après-midi d'un Faune and Strauss' Tales from Vienna Woods. Mr. Ormandy's commanding presence and inspiring conducting were in evidence throughout the program, and to them the orchestra responded sympathetically.

Mignone's work was given tone color and dynamics of great effectiveness. But it was Debussy's Prelude that impressed the hearers most, an atmospheric reading. Ormandy was recalled repeatedly, the audience acknowledging the leadership of a master musician and technician.

In his following concerts the guest conductor more and more evidenced his interesting personality and authoritative musicianship in programs including Wagner's Prelude to Die Meistersinger, Mendelssohn's Third Symphony, Liszt's Les Préludes, Villa-Lobos' Suite, Discovery of Brazil and Bachianas Prelude, Bach-Walton's The Wise Virgins (first hearing in Rio), Beethoven's Seventh Symphony and Tchaikovsky's Romeo and Juliet. Villa-Lobos' works were given in a finished interpretation, especially the Bachianas Prelude, delivered by the celli in an eloquent style. The composer shared the applause with orchestra and conductor.

But it was in his closing concert that Ormandy's excellence of performance left an indelible impression. The unforgettable spot on this program was Tchaikovsky's Sixth Symphony, in which the orchestra outdid itself in its flexible response to the conductor's magnificent treatment—a highly moving interpretation. With Jose Siqueira's Cenas do Nordeste Brasileiro as central piece in a spirited performance, the program closed with a masterly interpretation of Respighi's Pini di Roma. Orchestra and conductor had thunderous ovations, the players joining in.

We had the opportunity to meet Mr. Ormandy at the intermission of one of his strenuous rehearsals, and hear from him about his work with the Brazilian Symphony Orchestra. "The Brazilians are very musical," he observed, "they learn quickly, but the players should earn more as members of a serious orchestra. Not only the Government but private persons should collaborate to maintain them in their *métier*, as in the United States. Audiences at concerts are increasing everywhere, including Brazil. There is nowadays a great need for good music."

Van Vactor Visits Brazil

In his short visit to Brazil, the American composer and flutist David Van Vactor had a very busy time as conductor and performer. In the Brazilian Society of Chamber Music series at the Press Association, he was heard in Handel's Sonata in G Major and Purcell's Sonata in F Major, with the pianist Radames Gnatalli, in a distinguished presentation. The program comprised also his own Suite for two flutes, a beautiful contrapuntal work imaginatively treated, performed by the author and the Brazilian flutist Moacyr Liserra. Mozart's Quartet in D Major closed the program, having as interpreters Van Vactor, flutist, Oscar Borgeth, violinist, Ibere Gomes Grosso, cellist, Francisco Corujo, violist, in a reading of refinement and unity. A sizable audience applauded warmly.

In a Sunday morning concert at the Municipal Theater, Mr. Van Vactor led the Municipal Orchestra in a program listing Beethoven's Overture to Egmont, Schubert's Symphony No. 8, his own Variations, Liszt's Mephisto Waltz and excerpts from Berlioz' The Damnation of Faust. He conducted with firm control, bringing out all the colors and delicacies of the works. His Solemn Variations revealed an adroit craftsmanship, tasteful and effective, winning much applause from the public. Mr. Van Vactor performed also at the Ministerio de Educacao and on the radio.

MEXICO WELCOMES U. S. SINGERS IN OPERA

By VERNA CARLETON MILLAN

MEXICO, D. F.—Particular interest centered in the operatic debut of Ellabelle Davis as Aida with the Opera Nacional on July 23. As previously reported in a telegram to Musical Courier, this first American Negro singer to be heard with the company had a particular success from the musical angle, and her singing of arias was a delight to the ear. The richness of her voice promises a fine career. A distinguished audience, which included President Betancourt of Venezuela and various U. S. diplomats, gave ovations to the American artists in particular, who also included Winifred Heidt as a richly endowed and vital Amneris. Ramon Vinay was heard as Rhadames, Enzo Mascherini as Amonasro, Ignacio Ruffini as the King, and other roles were sung acceptably. Walter Herbert conducted with dramatic power. The opera had been beautifully staged.

After her Mexican success in recitals last season, Miss Davis was invited to appear in opera. Following two stage appearances here she began an extensive tour of Central and South America in concerts.

It was due to Miss Davis' personal courtesy that the Musical Courier's reviewer was able to attend her debut. However, for the second year in succession efforts on the part of other visiting stars to obtain press tickets for this magazine have proven fruitless, in view of the management's reluctance to admit that foreign publicity is at all important.

Other Highlights

The season opened in June with such notable stars as Stella Roman, who in two such opposite roles as Madame Butterfly and Marguerite in Faust, charmed her audience. She was heard again in Boheme with Eugene Conley, American tenor, who also triumphed as Pinkerton, a role to which he brought poise and understanding, and was hailed as one of the finest tenors heard here in years.

Ezio Pinza had a tremendous success as Mephistopheles as well as in the title role of Mozart's Don Juan, which gave Mexico another opportunity to hear Roman, Conley, Norina Greco, Carlo Morelli and the young Christina Carroll, who on very short notice took over Roman's place in Faust on the opening night, when the star was ill, and who surprised everyone with her fresh and lovely voice.

Dorothy Kirsten repeated her success of last year when she gave Mexico a chance to hear her this summer, in a new role, that of Juliet, as well as in the ever-popular Traviata. This enchanting blonde has the qualities of lightness and physical fragility coupled with a highly dramatic voice that are particularly admired in Latin countries. The opera season will continue into September.

Hindemith and Milhaud Appear

So far, Carlos Chavez's Symphonic Orchestra season has had two fascinating guest conductors, Paul Hindemith and Darius Milhaud, with Igor Stravinsky scheduled to conduct later. Both composers conducted full programs of their own work—a memorable gesture from the musical standpoint but somewhat hard on the fashionable audiences. Hindemith's suite Nobilissima Visione and his Symphony Matias, el Pintor have been heard here before, but his Symphonic Metamorphosis on Themes by Weber as well as the Overture to the ballet Cupid and Pysche were new to Mexico. Hindmith's conducting, like his music, is intricate and highly disciplined, but with an undercurrent of playfulness and surprise at the most unexpected moments.

Most of the French colony turned out in full splendor for Milhaud's concert, entirely of music heard here for the first time. The concert began with the Overture and Allegro of Couperin-Milhaud, and continued with the delicate Introduction and Funeral March and the Serenade. After the intermission we heard the First Symphony and then the French Suite, a delightful bit of fantasy that Milhaud seemed to enjoy as much as his audience.

Albert Spalding was heard here on one, and too brief, program during which he played Sibelius' Concerto accompanied by the Symphonic Orchestra directed by Chavez. The war years have not changed in any way the rounded beauty of Spalding's tone nor the sure, deft way he captures each note, as though wishing to preserve it eternally.

Notables in Concert

A most unusual concert was given here by the Monday Concerts, this one arranged by the Spanish composer Rodolfo Halffter with the collaboration of Darius Milhaud, Carlos Chavez, José Ives Limantour and Raoul Jobin. The greatest applause, however, was won by a young American whose name did not figure on the program, Jeannette Remington, the harpist of the Kansas City Symphonic Orchestra, who was spending the summer in Mexico. As harpist in the Introduction and Allegro of Ravel, Miss Remington found herself showered with so many bravos that it was necessary to repeat the entire number.

Another outstanding part of the program were the six Rêves, by Milhaud, beautifully sung by Raoul Jobin, who has been having so much success in the opera this season. Milhaud himself accompanied Jobin at the piano, forming a perfect combination.

Halffter's music was represented by two subtle and charming musical settings to sonnets of Sor Juana Inez de la Cruz, sung with poignant emotion by Oralia Dominguez, Mexican singer. Miguel Garcia Mora played six of Debussy's technically intricate Studies for Piano, and we also heard a new Piano Sonata, performed with great intensity by the composer Herrera de la Fuente. This interesting list came to a close with Chavez's Second String Quartet, a work that takes on added charm each time it is played.

ELLABELLE DAVIS
as Aida which she sang for the first time with the Opera Nacional of Mexico City. (Photo, Alfredo Valente.)

Hacker's Recitals

William Hacker, young American composer and pianist, now touring Latin America as a special cultural Ambassador for his native state of Arkansas, gave a series of concerts here sponsored by the Mexican-American Cultural Relations Institute. He was also soloist in the American Night program at the Book Fair, where he played to a large open-air audience. Hacker is an unusually talented pianist who plays Chopin, Schubert, Bach or Morton Gould with an unfaltering crispness.

Shavitch to Form Orchestra

Announcement has been made that, beginning Sept. 1, Vladimir Shavitch, Russian-American director, will arrive in Mexico to organize a new symphonic orchestra sponsored by the Association of Film Producers. The musicians who will form the nucleus of this new organization are all members of the Philharmonic Orchestra of Mexico, which plays in all the Mexican films. These musicians performed with Mr. Shavitch during his Spring Festival of Russian Music at the Fine Arts Palace and they were so pleased with his conducting that he was asked to return to reorganize the orchestra and convert it into a permanent affair.

"Our orchestra will by no means compete with the summer season but will give programs during those months when Mexico is almost totally without symphonic music," Mr. Shavitch said when interviewed by this writer. "We hope to be able to carry out a broad program with special emphasis on large, outdoor concerts at popular prices."

Radio "Cultural Relations"

Now that the summer season has brought so many musicians to Latin America, the Benjamin Franklin Library's Cultural Relations Program over Radio Station XEB-XEBT, Mexico City, has had a number of outstanding guest stars who, in their best Spanish, have given their impressions of life and music to their listeners, during a series of interviews. Ellabelle Davis expressd her gratitude to all those who had made her debut possible in Mexico and gave us a quick sketch of her career. Louis Kaufman, the violinist, who played here as soloist with Chavez's orchestra, spoke on a subject that fascinates him in all his odd moments: Mexican art. William Hacker found it easier to play than talk on his interview. Marie Houston sang Shakespearean songs in a delightful manner. Vladimir Shavitch spoke about the organization of Mexico's newest Philharmonic Orchestra, which he will direct. These programs go out over the air every Tuesday and Friday at three o'clock, Mexico City time, on the 31 meter band.

More "Monday Concerts"

The "Conciertos de los Lunes" or "Monday Concerts," so-called because they are held on the last Monday of each month, have had two more interesting evenings of contemporary music, sponsored by Jesus Bal y Gay, Carlos Chavez, Blas Galindo, Rodolfo Halffter, J. Pablo Moncayo, Adolfo Salazar and Luis Sandi. In one, Chavez directed Poulenc's Sonata for Cornet, Trumpet and Trombone. Then we heard Galindo's Sonata for Violin and Piano, composed in 1945, and Chavez's Double Quartet, composed in 1943-44 for the Library of Congress as a ballet for Martha Graham, Luis Sandi's Ten Haikais, brief musical settings for Tablada's poems by that name and Stravinsky's "Octuor," completed this fascinating evening.

A concert was directed by Blas Galindo, who gave us three of Hindemith's Five Pieces for Orchestra. The very young but charming Elena St. Hill played Rodolfo Halffter's Homage to Antonio Machado, one of the most complex and matured of this Spanish composer's works for piano. The first part of the program ended with Sandi's satiric Suite Banal for chamber orchestra. Then Elizabeth C. de Pascault sang with great feeling a group of ballads from the Fêtes Galantes de François Villon by Debussy, accompanied by Chavez at the piano. J. Pablo Moncayo and Manuel Elías Torres played Copland's Cuban Danzon for two pianos with true Latin spirit. The final number was Revueltas' amusing orchestral "equation" called 8 X Radio. The Monday Concerts deserve to be congratulated for their challenging contribution to the music scene.

The Association of Chamber Music of Mexico, under the artistic direction of Aurelio Fuentes, gave its third season.

LEONARD WARREN, baritone, and HECTOR PANIZZA conductor, on the grounds of the Alvear Palace in Buenos Aires. Both have been appearing in the opera season at the Teatro Colon.

Rare Autograph Scores Restored

Priceless manuscript works by various masters have been recovered by the Allied forces in several German castles, where they were hidden when removed from the Prussian State Library in Berlin before the collapse of the Nazis. In the American zone, a great treasure trove was found in Schloss Banz in Franconia, including the Christmas Oratorio by Bach, as well as many scores of Beethoven, Mozart, Haydn, Brahms, Mendelssohn, and Schumann. At Kloster Beuron in the French zone the discoveries included Bach's St. Matthew Passion and B minor Mass, Beethoven's Missa Solemnis, Fifth Symphony and part of the Eighth, E flat piano concerto, and A major sonata. The Russian zone also yielded some treasures: at Kloster Grusessau in Silesia were found the Bach C minor concerto for two pianos, Beethoven's Seventh and Ninth Symphonies and some of his string quartets, Brahms' Song of Destiny and Op. 100 Violin Sonata, sketches for Bruckner's Eighth and Ninth Symphonies, Mozart's Magic Flute, the third and fourth acts of Nozze di Figaro, various Haydn symphonies and operas by Meyerbeer. At Beuron were found the Lochheim Song Book and parts of the musical library of Princess Amalie of Prussia. News concerning the discoveries was made public by the Information Control Division of the Office of Military Government.

PARIS - PEACE CONFERENCE CITY'S PLANS FOR MUSIC GO SLIGHTLY AGLEY

By SUZANNE DEMARQUEZ
Paris

In pre-war years the early summer was the height of the *grande saison*. So this year the concert directors and theatrical managers made some worthy plans to follow that tradition—especially as the prelude to the Peace Conference had drawn an influx of strangers to our capital. Unfortunately, the Conference was postponed to a date when music is "on vacation" and these projects had to be abandoned. However, the delegates did attend some of the performances.

At the Opéra and Opéra-Comique. Maurice Lehmann, appointed business manager of the two houses about a year ago, has resigned and been succeeded by Georges Hirsch, well-known in political and artistic circles, who founded several musical groups and directed them before the war (including the Théâtre de la Gaité) and was active also in Cannes, Rheims and Nancy.

There is nothing new to report in the opera except revivals of some lighter works. Le Rossignol de Saint-Malo by Paul Le Flem, has apparently entrenched itself at the Comique, and its settings, *mise-en-scène*, and the interpretations of the ravishing Irene Joachim and the excellent Emile Rousseau are enchanting. As much cannot be said for Fortunio, the delicate *opéra-comique* by Messager, after the Chandelier by Alfred Musset, a revival done in old *décors* and badly cast, the one redeeming feature being the conducting of Albert Wolff.

Paris had great joy in seeing again our great compatriot Lily Pons, who sang Lakmé at the Opéra-Comique and gave a recital at the Opéra, adding two new triumphs to her long list.

The Opera gave a good revival of Joseph, biblical opera by Méhul, not heard here for half a century. Many listeners were agreeably surprised by the force of expression, grandeur of style, and easy writing which marked this work which Wagner admired. The staging was carefully done; the perfect interpretation presenting the best of our singers—Endreze, Rambaud, Fronval—contributed to the success of the opera, under the direction of Reynaldo Hahn.

At the Opera-Comique, the revival of L'Enlèvement au Sérail, by Mozart, also conducted by Hahn, an eminent Mozartian, gave us occasion to applaud our admired soprano, Solange Delmas, extraordinary in power and perfection of voice in the role of Constanze. The celebrated Ninon Vallin, at the same house, has recently sung the Countess in Noces de Figaro, with the smashing success which greets her appearances.

A lyric season has also taken place at the Théâtre Sarah Bernhardt, but it was not of such a quality that it is necessary to speak of it.

Ballet and Concerts

The Ballets des Champs-Elysées, directed by Roland Petit, excellent dancer trained at the Opéra, gave another series with the same success as before. One notes a constant progress with these young dancers. The mastery of Janine Solane has given some brilliant spectacles at the Palais Chaillot, the *clou* of which was the curious choreography she conceived for the Pastorale Symphony of Beethoven.

In the concert world we had a great disappointment when Toscanini refused to come to Paris to conduct, as you know, because of some decisions of the Big Four. The coming of the Scala orchestra under its great chief would have been an event of first importance, from which the French Red Cross was also to have benefited.

Szigeti and Francescatti Return

There were, however, some compensations. The Société des Concerts closed its international season by presenting as soloists Joseph Szigeti and Zino Francescatti, neither heard here since the beginning of the war. The former was somewhat disappointing, as we did not find all of the superior technical quality, warmth and irresistible power we remembered in his playing. Francescatti was splendid, and is certainly now one of the greatest international violinists—his strong technic, ease, perfect authority, and incomparable contrasts in sonority being at the service of the purest musicality. At his concert in the Palais de Chaillot with the Conservatoire Orchestra conducted by Münch, he performed the Concerto in A by Bach and that of Brahms with real splendor. After his playing of some Paganini in his unique fashion, the hall, filled to the rafters, gave our great violinist a triumph such as I do not recall ever having witnessed.

Menuhin and Casadesus

Yehudi Menuhin also returned and Parisians did not fail to give him a warm reception and subsequent triumph. The Kreutzer Sonata and the Bach G Minor Sonata were among the greatest moments of the evening.

Another return eagerly awaited was that of the celebrated French pianist, Robert Casadesus, back in France for the first time since the war. He was heard in the Grand Salle Pleyel with the Lamoureux Orchestra conducted by Eugene Bigot, and this was also a triumphal evening, all but unforgettable. His splendid interpretation of the Beethoven Concerto in E flat; the ease and perfect musicality which he showed in the Left Hand Concerto of Ravel—these were greeted with endless applause.

Concert Novelties

Before his departure for South America, Albert Wolff led an important festival at the Palais de Chaillot with brilliant works by Debussy, Prokofieff and Honegger.

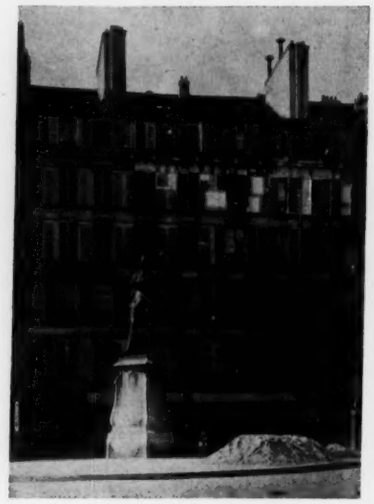
Manual Rosenthal and Henry Barraud, always seeking new elements in music, have recently formed a Chorale de Petits Chanteurs, chosen from the pupils in the Paris schools, which attained brilliant results in the works of Clément Jannequin.

Another very fine concert, also led by Rosenthal, included the Lincoln Portrait of Aaron Copland; the cantata Alexander Nevsky by Prokofieff; important excerpts from the opera Peter Grimes by Britten, as well as the latter's Sinfonia de Requiem; and some wartime compositions written secretly by composers of the National Front—Elsa Barraine, Rosenthal, Georges Auric, Claude Arrièu and Henri Dutilleux.

Other Baton Guests

The Société des Concerts gave a "Grande Saison International" at the Champs-Elysées. The first two concerts were under the direction of Charles Münch, who had an outstanding success with the Suite de Bacchus and Ariane by Roussel. The admirable pianist Nikita Magaloff definitely conquered Parisians with the exceptional beauty and sonority of his touch and perfection of style in Mozart's Concerto in F-minor.

The following concerts were entrusted to Otto Klemperer. One awaited with curiosity the return of this famous conductor after some years. The precision of his beat, the sureness of his technique, his deep musicality made for authentic interpretations of Beethoven, Bach Mozart and Brahms. He was magnificently assisted by the orchestra of the Société des Concerts, the best in France.



PARIS STATUE OF BEAUMARCHAIS, whose comedies are the basis of Mozart's Marriage of Figaro and Rossini's Barber of Seville. (Photo by Clarence Lucas.)

Other orchestral leaders have visited Paris. Paul Kletzki gave the highest musical value, balance and contrasts to such different works as La Nuit Transfigurée by Schoenberg, the Concerto by Rawsthorne and to scores by Mozart and Brahms. A Swiss conductor of talent, Richard Beck, at the same time dynamic and precise, led a Brahms Festival including the Double Concerto for violin and cello, with Francois Capoulade and Maurice Maréchal as soloists.

Two American conductors appeared also: Karl Krueger and Robert Lawrence, the first with the Orchestra of the Société des Concerts in a program of Brahms, Debussy and Ravel, the second with the Orchestre Radio-Symphonique, making us acquainted with works by Douglas Moore, Aaron Copland, Virgil Thomson and Bernard Rogers. The Norwegian conductor Odd Gruner-Hegge gave us a taste of the musical harvest in his native land.

The National Orchestra, under the precise, firm and nuanced direction of Otto Klemperer, gave a fine reading of a Symphony by Bruckner.

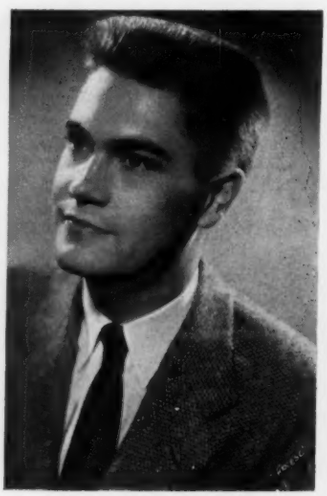
Ballet Successes

Great success is accredited to the new ballet by Serge Lifar which had its first performance in Monte Carlo—Chota Roustraveli, a Georgian choreographic epic in four acts, with music on Georgic rhythms, which was commissioned from Honegger, Tcherepnine and Harsanyi. The work lasts a whole evening. The principals are the famous dancer from the Opera, Yvette Chauvire, Janine Charrat and the Russian dancers Jouli Algaroff and Boris Trailin. There were eight curtain calls after the premiere.

A notable event was the new production of L'Histoire du Soldat, text by C. L. Ramuz, music by Stravinsky, given at the Théâtre des Champs Elysées under the patronage of the Swiss Ambassador. Ernest Ansermet came here especially to conduct an orchestra composed of the best instrumentalists in Paris. The success was striking.

(*Continued on page* 18)

BRUCE
BARBOUR
Pianist



ZURICH *Festival Fanfare*

By JOSEF KISCH

Zurich

The Zurich Theatre Festival has become an annual feature. Even during the war this was continued, including performances by artists recruited from several nations, a thing possible only in this non-belligerent country. New works were performed, and quite a few artists found a peaceful field for their activities.

This year the festival, under the patronage of the Municipal authorities, opened with a public ceremony at which Mayor Luechinger stressed the importance of the event in an international sense. The chief attractions were the local debut of Benjamin Britten's opera Peter Grimes and the world premiere of the opera Niobe, by the Swiss composer Heinrich Sutermeister, both being present to hear their works.

Britten's opera—very successful in his native England—had already been heard in this country during the Fair in Basle. The success was repeated—even increased—here, since the local audience is more receptive to contemporary music. The 32-year-old composer has utilized a rather sombre libretto taken from a poem by George Crabbe, with its locale in an English fishing village. The work puts severe demands on orchestra and singers, which were met with considerable success. The libretto was heard in a German translation.

The two leading roles were sung by British artists, Peter Pears and Joan Cross. Both had appeared in the London premiere and repeated here their unique success. Local artists, in the other roles, showed themselves keen to give their best. Andreas Boehm, Lubomir Vischegonow, Heinz Rehfuss, Libero de Luca, Rolf Sender, Claire Cordy and Margrit von Syben rounded the excellent ensemble. Robert F. Denzler was the sensitive conductor, evoking from his orchestra the most stunning effects. The chorus succeeded in all the difficulties which were posed. Britten was called before the curtain again and again. A great share in the success belongs to the tasteful staging of Hans Zimmermann and the atmospheric settings of Max Roethlisberger.

Niobe Includes Dance Ensemble

Keenly anticipated was also Sutermeister's opera Niobe. Earlier works had confirmed that here is a strong talent, prepared to go his own ways. Also his latest work, based on a libretto by his brother Peter Sutermeister, and taken from the classical legend, testifies to his great technical equipment, sincerity and originality, though it remains to be seen whether this work can hold a permanent place in the repertoire. Though the beginnings of a recognizable *melos* are present, this fact is often concealed by the heavy orchestration.

Hilde Konetzni, from the Vienna State Opera, with her strong musicality, conquered the enormous difficulties of the title role. This is the only singing part. Those of the Grecian mother's twelve children, destroyed by the gods, are assigned to a dancing chorus, portrayed by the choreographer Hans Macke and his assistants. Orchestra and chorus were under the baton of the skilled Victor Reinshagen. Theo Otto recreated the Greek background vitally with his settings. The work, received with great applause, has already been accepted by the Vienna State Opera.

Artists from France and Italy

During the festival we also had a performance of Massenet's Manon by a French cast, headed by the charming soprano Geori Boué, the tenor André Burdino, the baritone Roger Bourdin, and the excellent basso Paul Cabanel. Gustave Cloez was the conductor.

A revival of Wagner's Tristan was heard, with Set Svanholm, tenor from the Stockholm Royal Opera, who makes his U. S. debut soon, and Anny Konetzni as the excellent protagonists. Elsa Cavelti was the Brangaene, Andreas Boehm the Kurvenal, and Vischgonow a dignified King Marke. Robert Denzler conducted.

There was also a short Italian stagione, arranged by the impresario Max Sauter-Falbriard, which brought back the much-missed *bel canto* art. The four scheduled performances of Tosca and The Barber were sold out at once. Especially interesting was the return of Beniamino Gigli as Cavaradossi, who proved to be in top form. With Clara Castellano as Tosca and Mariano Stabile as Scarpia, there was an ensemble of Italian voices difficult to be topped. The festival closed with a performance of The Barber, marked by the *esprit* and lightness only achieved by Italian singers. We heard Leo Piccioli (Figaro), Aldo Sinnone (Almaviva), Margherita Carosio (Rosina), Melchiore Luise (Bartolo), Tancredi Pasero (Basilio) in an amusing ensemble. Antonino Votto, from La Scala, conducted both operas successfully.

Notables in Concerts

Five nations also contributed to the concerts. Toti Dal Monte was heard at the Municipal Theatre, the coloratura soprano being assisted by Augusto Boeuf, baritone. Judith Helwig, Swiss soprano, returned after some years in America, gave a concert and appeared at the Municipal Opera with great ovations, and has been engaged for the Vienna State Opera. Mabella Ott-Fenetto, alto, and the pianist Edwin Fischer appeared in a Lieder list. Hilde Zadek, a singer recently discovered in Jerusalem, and who came here to finish her studies with Ria Ginster, was very successful in her recital. She has already been engaged for the Duesseldorf Opera. Marguerite Perras, soprano, returned to charm listeners in a Mozart evening with her immaculate and pure voice.

Two violinists of world fame recently visited Zurich — Bronislaw Huberman, who fascinated in sonatas by Handel, Bach and Franck and shorter works, with Paul Baumgartner at the piano; and Yehudi Menuhin, who, in the course of a triumphal Swiss *tournee* including also Berne, Lausanne, Chaux de Findes, St. Gallen and Geneva—had here a triumphal reception, with Louis Kentner as his piano partner. The latter two artists will also participate in the Lucerne Festival this summer.

One must record with regret the death of Emil Frey, well-known pianist and teacher, on May 2. He had been a member of the faculty at the Zurich Conservatory for 23 years, and numbered among his pupils many pianists who later made a name for themselvse.

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SCENE FROM PETER GRIMES, opera by Benjamin Britten, as staged by the Zurich Stadttheater. The work had its American premiere in August at the Berkshire Festival. (See pages 6, 7.)

Toscanini Heard with Scala Orchestra in Lucerne

LUCERNE, SWITZERLAND. — As a sensational surprise came the unexpected announcement of two concerts of Arturo Toscanini with the Scala Orchestra to be given in Lucerne on the 5th and 7th of July as charity performances for the rebuilding of the La Scala Opera, still under repair for damages received during the war. The trip to Switzerland replaced one which was planned originally to lead to Paris but later on was cancelled for political reasons. This decision gave us the benefit to greet again the great conductor and his unequalled musicians. Toscanini's magic, with which he knows how to elicit from an orchestra sounds which are not achieved by anyone else, and his authentic interpretations of the works he is playing, are a well-known fact and also that no one is able to impress his personality upon his orchestra as he does.

Program Includes Moderns

The first concert started with the Overture "Colas Breugnon" by Dimitri Kabalevsky, Brahms' Fourth Symphony, Debussy's La Mer. Rossini's Dances from William Tell followed this splendid opening number and the bill was completed with an incomparable reading of Richard Strauss' Death and Transfiguration.

The second program, which consisted exclusively of works of German composers, surpassed, if this was possible, the first. Beethoven's Overture to Egmont opened the evening. Beethoven's First Symphony and the Second Leonore Overture followed. The second part was devoted to works by Richard Wagner. Each work a jewel in itself gave added significance under Toscanini's baton, and a more perfect rendition could hardly be conceived. An endless ovation was bestowed upon orchestra and the incomparable conductor.

These concerts were a promising opening of the coming festival in Lucerne.

JOSEF KISCH.

HAYES ACCLAIMED AT CARNEGIE HALL

Many Encores Demanded of Tenor in Recital Marked by Simplicity, Tonal Color

"There was a haunting evocation of mood, a warmth of feeling and depth of insight into the demands of every phrase of their content, that made them unforgettable examples of resourceful artistry."

New York Times, Oct. 13, 1945, by Noel Straus.

"His full voice was employed yesterday, and with almost overpowering effectiveness, in the numbers by Griffes and Saint-Saens, in which Mr. Hayes revealed himself as a dramatic singer of exceptional stature."

Boston Post, Oct. 8, 1945, by Warren Storey Smith.

"Mr. Hayes' allegiance to beauty is spiritual almost to the point of religiosity. He holds it up like a brimming chalice into which listeners of sensibility may dip their fingers and anoint their minds and nobler emotions."

The Oregonian, Feb. 18, 1946, by Hilmar Grondahl.

"Roland Hayes, one of the great interpretative artists of this century, sang in the Murat Tuesday night, and sang, as always, with the deep knowledge that made every song an enlightening experience. One has always felt that integrity has been the keynote of this singer's gift, and one felt it more strongly than ever Tuesday night."

The Indianapolis News, Mar. 6, 1946, by Walter Whitworth.

"There is a surpassing emotional appeal in everything Hayes does . . . an unrestrained surrender to the demands of the music which seems to take possession of the singer from the moment the first notes are uttered."

The Oklahomian, Mar. 11, 1946.

Scurlock photo, Washington, D. C.

SYMPHONY HALL, BOSTON, OCT. 27, 1946 CARNEGIE HALL, N. Y., NOV. 3, 1946

Among other metropolitan appearances will be Chicago, Seattle, Washington, Los Angeles, Portland, Ore.

Management ROLAND HAYES, Demeter Zachareff, 25 Huntington Avenue, Boston 16, Mass.

RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

MARK WARNOW PAUSES
during Your Hit Parade rehearsal to give a pointer or two to the chorus.

Your Hit Parade, Week's Top Tunes, Celebrates Five Years on the Air

On April 20, 1946, Your Hit Parade (WABC-CBS, Sats., 9:00 to 9:45 p.m., and re-broadcast 12:00 midnight to 12:45 a.m., EST) celebrated its fifth anniversary on the air-waves. Two weeks later it observed the beginning of the fifth year on the network of the Columbia Broadcasting System. During this period, the series has built up a following of millions from Maine to Hawaii and from Canada to the Gulf, who like to listen to popular music.

There are, of course, many programs on the air that feature popular music, but none of them has achieved quite the appeal of Your Hit Parade for presenting timely, topical tunes of the day with such effective and exciting arrangements. Another important attribute, contributing in no small measure to the series' success, is the spot-lighted songsters, who are top-drawer interpreters of this type of tune. They have included such headliners, among the many, as Joan Edwards, Lanny Ross, and Kay Lorraine.

The show "clicked" from its inception on the air, and its long, continued success is due actually to Mark Warnow, who directs the 55-piece orchestra. He has assembled a group of musicians who are not only good in their own right, but who have the ability to blend their talents with the others. The result is one of the best balanced orchestras in its field on the air.

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Before any of the musicians in this band, the largest dance orchestra ever to be heard on a network series, plays a note, more than a million flag-decked little black notes have to be written. Eleven arrangers and eight copyists work on twenty-four hour shifts to orchestrate the ten hit tunes of the nation chosen each week by secret poll. They use 1,200 sheets of musical manuscript paper, and 300 sheets of manuscript paper—to say nothing of the innumerable pens and bottles of ink that figure in this behind-the-scenes activity!

Forty-five minutes "on the air" means hundreds of hours of preparation and twelve-hour days for musicians in rehearsal each Monday through Thursday. The total staff, numbering 80 persons, rests on Sundays and reports to start the task all over again on Monday.

Warnow, genial black-haired magician, who welds this seemingly unmanageable mixture of music, humans, and harrowing details into a perfect whole, refuses to discuss the amount of rosin used by the 36 men who comprise the string section of the orchestra.

"I've enough troubles without worrying about that!" he sighs.

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Warnow, himself, the motivating genius of Your Hit Parade, has a really wide musical background, which accounts in a good measure for his laudable attainments. Once he played for a short time as a fiddler on a Staten Island ferry boat, and, in contrast, has conducted the New York Philharmonic at New York's Lewisohn Stadium. He was fired from the orchestra of a Broadway movie theatre, and was then brought back with his own orchestra as the theatre's featured stage show attraction. He played with Salvation Army street units, and at another time was credited with being the youngest operatic conductor in the world.

In 1929, Warnow joined the staff of CBS, and in 1933 he was appointed staff conductor. Always seeking musical novelties, he was among the first to introduce jazz concerts to radio broadcasters, and for a time he directed the "Masquerade" program, in which famous orchestras and singers were imitated. During his ten years at CBS he has conducted orchestras for We the People, The Chrysler Air Show, and for programs featuring Helen Hayes, Morton Downey, Connie Boswell, and numerous other radio stars.

Currently Your Hit Parade comprises two orchestras, Mark Warnow's and Orrin Tucker's, and three soloists, Barry Wood, Bea Wain and Bonnie Baker, along with Lyn Murray's Hit Paraders chorus, presenting the week's ten tunes to dial twisters.

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Hour of Charm under New Sponsorship to Be Heard on CBS Network

Phil Spitalny and his Hour of Charm, with the famous all-girl orchestra and stars, will succeed Nelson Eddy's Electric Hour program, and be heard over the entire network of the Columbia Broadcasting System, beginning Sept. 29 (Suns., 4:30 to 5:00 P.M., EDT). When the General Electric Company announced it was dropping the sponsorship of this prime favorite on the airwaves, the attraction was almost immediately grabbed up by the Electric Company's advertising program, representing 200 electric power companies and distributor organizations throughout the nation. They have been Eddy's sponsors for the past two years.

Spitalny first came to NBC on April 2, 1936, under the GE sponsorship. The half-hour musical program featuring Evelyn and Her Magic Violin, Songstress Vivian and the All-Girl Choral Orchestra, under the direction of Maestro Spitalny, zoomed into wide popularity almost with the first broadcast. The Hour of Charm became a Sunday night feature on NBC. During the ten years on the network, the program built up a tremendous listening audience, and became one of the nation's top-drawer box office attractions.

On personal appearance tours in theatres, auditoriums, fairs and civic promotion projects throughout the country, The Hour of Charm played to capacity audiences everywhere, setting up a new record of gross receipts in the entertainment field. Besides the Hour of Charm's exceptional success in radio and concert, it has also run up impressive totals in the sale of recordings, particularly with the hymns which have always concluded each program.

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Melton to Be Permanent Star And MC on Harvest of Stars Series

James Melton, who has long been the key attraction of CBS's Texaco Star Theatre, has been engaged for the dual role of permanent singing star and master of ceremonies on the Harvest of Stars series (NBC, Suns., 2:30 p.m., EDT). This was a fine idea on the part of the show's producer, for Melton's engaging "mike" personality, and vocal attributes will help in no small measure to alleviate the general stuffiness that has heretofore slowed up the program's tempo. The talented "Met" Opera star replaces Raymond Massey, the actor, who hies to London on a motion picture assignment. Melton will make his debut on the show, Oct. 6.

ABC Video Department Host to Drama Directors

A group of 100 student drama directors and directors of little theatres in the United States and Canada were the guests of the American Broadcasting Company's Television Department on Aug. 13, at WABD, DuMont Studios in New York. The student directors are enrolled at Teachers College, Columbia University, in Professor Milton Smith's course in play directing and stagecraft.

In its role as host to the group, ABC took the students on a tour of the television studios at WABD, where they watched rehearsals and later heard a talk by Harvey Marlowe, ABC's executive producer. After time out for dinner, they joined the studio audience at the actual video broadcast.

HOW TO AUDITION FOR RADIO, by Ted Cott, Greenburg, publisher.

The author of this instructive tome is Director of Programs and Operations for New York's station WNEW; Instructor of Radio Script Writing and Dramatics at the College of the City of New York, and author of The Victor Book of Music and Fun, and Isn't It a Crime? Therefore, from a basis of practical experience he is in a position to give aspirants for a career in radio some exceedingly valuable information on the way to go about it. The book achieves its purpose. It is not only a guide-book for actors going on the air, but it is a detailed and comprehensive outline for the novice.

The text covers three important phases of auditioning; the audition itself, language of the radio, and actual scripts. Beginning with fundamentals, Cott creates a blue-print on how to make the right impression at your interview; the script as a vehicle for your talents; the microphone and voice modulation; dramatic poise and pause; signals and cuts; where to look for a job; how to conduct yourself at an audition; sample audition reports; 10 practical pointers, and many other essential and pertinent facts for anyone planning on making a career in radio.

Included is a radio actors' dictionary, which interprets the idiom used in radio circles. There are also many sample scripts actually used in radio performances, covering drama, comedy, monologues, dialogues, narrations and "commercials." Those with ambitions for radio (provided they have what it takes as far as talent goes), by following the rules the author has laid down, should succeed at least in getting a toe-hold in their chosen field, and at the same time avoid many pitfalls in this field for the inexperienced.

Toscanini, Szenkar and Reiner For NBC Symphony

Toscanini, who returned from Italy last month, will conduct broadcast concerts of the NBC Symphony from Oct. 20 to Dec. 8 and from Feb. 9 to March 9. Between the two series Mr. Toscanini will return to Milan to conduct opera at La Scala, his first operatic conducting since the Salzburg Festival ten years ago.

At Toscanini's invitation, Eugene Szenkar, leader of the Brazil Symphony, will make his first appearance in this country as conductor of the NBC Orchestra in four concerts from Jan. 12 to Feb. 2. Fritz Reiner, musical director of the Pittsburgh Symphony, will lead four concerts from Dec. 15 to Jan. 5.

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NEWS AND REVIEWS

Dennis Day, Boy from the Bronx, Who Made Good

If anyone had predicted to Mrs. Day when her son Dennis was born on May 21, 1917, that she had an embryo radio and screen star on her hands, she would have dismissed the forecast as just plain crazy. But that date goes down in the Day household as the proverbial red letter one. For at the age of twenty-eight, the tenor is well known to radio and movie audiences, and he is to be the singing star of his own radio program, titled "A Day in the Life of Dennis Day." This half-hour comedy music series is scheduled to go on the air, Oct. 3 via the NBC network (WEAF, Thurs., 7:30 to 8:00 p.m., EST). The show's general format will give ample scope for his diversified talents.

Both Mr. and Mrs. Day are justly proud of their son's success; but they are still a little surprised and bewildered at the emergence of this unexpected talent in the Day clan, where none—so far as they can recall—existed before. His four brothers and a sister have a tepid interest in music but none of them sings. Unlike most young stars, he didn't have a Grandma, Aunt, or Uncle, on either side of the family, who had dabbled in choir singing, the playing of any musical instrument, or showed the faintest signs of being music devotees.

But the vocal gift was there, willy-nilly. As soon as he could carry a tune young Dennis was singing, on the slightest provocation, for all he was worth. About the time he was seven or eight, he could sing an Irish ditty with such *schmalz* that the more emotional mothers in their Bronx neighborhood would wipe away a tear and say: "Bless the little darling. He can sing like an angel!"

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When he was in his 'teens, Dennis didn't have to be persuaded to carol for his friends at parties, so he soon gained quite a local reputation in the Bronx for his tenor voice and for the way he could put a song across.

Along about 1936, he met Pietro Yon, the late organist and choirmaster of St. Patrick's Cathedral. As a boy-chorister, he sang there for two years. Then he went to Manhattan College, where he won the Mayor's scholarship.

About this time he had an opportunity to appear on Larry Clinton's Campus Club broadcast over station WJZ. He made good and was engaged for three additional performances. Actually, however, his first radio audition was in April, 1939, which resulted in his singing regularly on a sustaining program over New York's station WHN.

But it was Mary Livingston, Jack Benny's wife, who was really responsible for the discovery of Dennis Day. She heard him sing in New York, obtained a record, and sent it pronto to Benny in Hollywood. The rest is history. With the exception of two years he spent in the navy, Dennis has been on the Jack Benny radio show since October, 1939. Assigned as officer in charge of organizing navy shows in the Amphibious Corps, Dennis was sent first to Honolulu. Subsequently his navy career took him to the Marshall and Gilbert Islands, the Marianas, Ulithi, the Palaus, Iwo Jima, Guadalcanal, New Caledonia, Fiji and New Zealand—covering about 100,000 miles! He rejoined the Benny show for a thirteen-week stint exactly two days after being discharged from the forces on March 15, 1946.

While Dennis portrays a character not overblessed with brains on the Jack Benny show, he is actually a highly clever comedian, linguist, and mimic. Nor does he confine his singing to popular melodies. Recently he ended a summer mid-western concert tour, during which he appeared as soloist with various city symphony orchestras. The results in this new field were gratifying.

A direct result of his success on the air was the movie contract he gained from Paramount when they screened Buck Benny Rides Again, which had been heard on the Benny radio program in 1939. Since then, he has been in the United Artists production of The Powers Girl; RKO's Music In Manhattan, and has just signed a contract to play the voice and character of Johnny Appleseed, Walt Disney's new picture, to be produced by RKO.

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Highlight statistics: Dennis is medium height and slight build, but strong and wiry. He has black hair, brown eyes, and a happy, modest personality, is sincere and ingenuous. He is unmarried to date and lives with his father and mother, whom he has just brought to Hollywood. He takes a voice lesson every day, and works with an accompanist at least two or three hours besides. To relax his nerves, and to keep in tip-top physical trim, he has a daily workout in a gymnasium. He likes horses, and invariably rides an hour daily in the early morning.

The collection of guns is his hobby. After he went to California, he was active in police juvenile work, which developed him into an amateur gunsmith! His collection of rare antique firearms, except for those he picked up himself in Japan, has been sent to him by fans from all over the country.

Besides his own radio program in the fall, in addition to his regular stint on the Jack Benny show, and his picture commitments, Dennis is already planning an extensive concert tour for next season when he is not on the air.

DENNIS DAY AND HIS ACCOMPANIST, MARTY NAPOLEN, ON THE AIR. (NBC Photo.)

International Contest to Choose Work with United Nations Theme

A world-wide contest to select a musical composition with a United Nations theme will be sponsored by the National Broadcasting Company in co-operation with the American Association for the United Nations, it has been announced. NBC is offering a prize of $2,000 to the winning composer. The NBC Symphony will broadcast the first performance of the work.

Although details and rules of the contest have not yet been formulated, Clark M. Eichelberger, head of AAUN, now in Europe to establish a World Federation of Associations for the United Nations, expects to coordinate the contest with the United Nations members. National contests will be held in each country, and the winning compositions will then be submitted to an international jury which will select the final winner. Prospective contestants are asked not to submit their works until contest details are announced.

RADIO NOTEBOOK

EDGAR KOBAK, Preident of the Mutual Broadcasting System, recently accepted three citations awarded by service and patriotic organizations in recognition of the Mutual network's outstanding war record. . . . MANUEL DE FALLA'S puppet opera, El Retablo, was given its radio premiere in condensed form on CBS's Invitation to Music program, July 31. Soloists in the work were Tenors WILLIAM HESS and PHIL REEP and Baritone CHESTER WATSON. The harpsichord part was played by SYLVIA MARLOWE. Performance directed by BERNARD HERRMANN. . . . Composer-conductor SIGMUND ROMBERG has his secretary sit on the stage during his Evening With Romberg broadcasts. She turns the pages of Romberg's script so that he can keep up with the narration without losing his place in the musical score. . . . DAVID ROSE presented the premiere of his own original tune Dance of the Ice Cubes on CBS's Holiday for Music program, July 31. . . . .EDWARD POWELL, flutist of the Telephone Hour orchestra, has invented a new instrument, the chromette. It is a combination flute and oboe, and will soon be on the market. . . . ALEXANDER SMALLENS presented the first radio performance of Four DANCES from FREDERICK JACOBI's The Prodigal Son in his NBC Symphony Orchestra concert, Aug. 4. . . . The Sound of Trees, new American work by HERBERT ELWELL, still in manuscript, was given first radio airing by JAMES MELTON, guesting on the Telephone Hour program, Aug. 5. Elwell is music critic of Cleveland Plain Dealer. . . . The British composer-conductor ANTHONY COLLINS made his CBS debut on Invitation to Music program, Aug. 7. He wrote the score for the British film, Victoria the Great. . . . J. M. VELASCO MAIDANA, noted Bolivian composer-conductor, directed the NBC orchestra in program of music of Peru, Brazil and Bolivia on Concert of Nations series, Aug. 8, first of four appearances. . . . ABC will have the radio premiere in U.S. of SHOSTAKOVICH'S SYMPHONY NO. 9 by Boston Symphony Orchestra, Aug. 10 via WJZ-ABC, recorded and sent to the composer's home in Russia. . . . LOUIS KAUFMAN, guest soloist on Ford Summer Hour on Aug. 11, B/C via WJZ-ABC, performed two contemporary American compositions. LEIGH HARLINE was the conductor.

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EXECUTIVE COMMITTEE OF NEWLY FORMED COMMUNITY CONCERT ASSOCIATION IN JUAREZ,

the first association in Mexico. Seated, center, is the Mayor of Juarez, Arturo Chavez, president. To his right are Salvador Lopez Aguilar, second vice-president and general chairman, and Mariano Garcia Casillas, first vice-president. To the Mayor's left is Mrs. Hallett Johnson, Musical Courier representative in El Paso, who organized the association, and Lic. Jose Amador y Trias, secretary. Standing is Boyd Ryan, treasurer. At the September campaign a very large membership is expected. Other cities in Mexico will be organized later. (Photo by Roberto Lopez D.)

JESS WALTERS,

baritone, as Count Di Luna in Il Trovatore, will tour with the Charles L. Wagner Opera. This summer he toured Germany and Austria. (Abresch Photo.)

REV. GLYNN T. SETTLE,

originator and director of Wings over Jordan, choral program heard over CBS.

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ROBERT TABORI and students he presented in a vocal recital at Steinway Hall. L. to r.: Mr. Tabori; Rachel Meltzer, dramatic soprano; Audrey Henderson, contralto; Eleanor Corrigan, mezzo-soprano; Helen Spina, dramatic-lyric soprano; Daniel Loughlin, tenor; James Powell, baritone; Charlotte Bellmont, lyric soprano; Louise MackSoud, dramatic soprano.

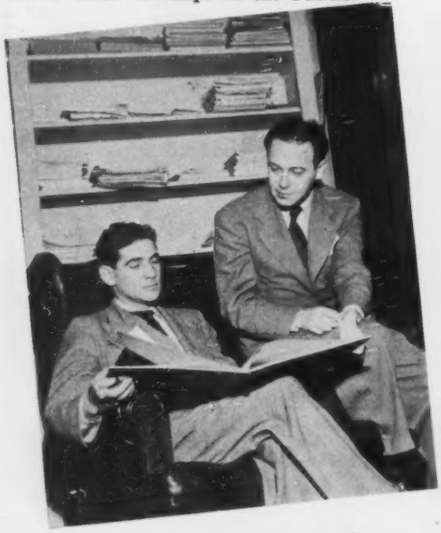
MIRIAM SPIER AND PUPILS

Roslyn Patton and Jack Hunter, vocalists with the currently popular new band from Philadelphia, appearing at the Hotel Pennsylvania Cafe Rouge. They broadcast from there and on the Treasury Band Stand program every Saturday, and are Columbia recording artists. Roslyn Patton is an ex-Wave, Jack Hunter an ex-Marine. Peggy Mann, another student of Miriam Spier, takes over the Hit Parade program for eight weeks.

(Below)

CONDUCTORS CONFER.

Some pointers on the interpretation of his symphonic suite from On the Town are given by composer-conductor Leonard Bernstein (left) to the young American conductor Sidney Baron, who programmed the work at a Carnegie "Pop" concert. Baron recently returned to the civilian podium after two years of service in the Navy, during which he conducted bands on ships in the Pacific.



(Below)

NIKOLAI and JOANNA GRAUDAN,

gave a recital at the Museum of Art, Baltimore, closing a nationwide tour of 61 recitals in 30 states. It was highlighted by appearances at the Library of Congress in Washington (in the complete works for cello and piano by Beethoven), with New Friends of Music in New York and other major engagements. (Photo by George Miles Ryan Studio.)

(Below)

JAROMIR WEINBERGER (left) and DR. FELIX GUENTHER

during the latter's visit to Mr. Weinberger's farm in the Catskills. Guenther has been commissioned by Associate Music Publishers to arrange several of Mr. Weinberger's compositions for school orchestra.

THE DANCE: BALLET "STREAMLINING" RAISES PROS AND CONS

By **ROSALYN KROKOVER,**
Dance Editor, Musical Courier

At the two dance programs of the Lewisohn Stadium concerts, presented last July 29 and 30, there was an uncomfortable feeling of a dancing-school graduation exercise. It was not so much that the dancing was inadequate, though there were soloists whose place on a program with Markova, Hightower and Dolin was a bit dubious. It was not even that there seemed to be a lack of rehearsal and co-ordination, which spotted up the performance considerably despite the experienced efforts of Franz Allers in the pit.

The underlying fault seemed twofold. One was the proud display of the two prize "pupils"—Markova and Dolin—to the neglect of the general presentation. Even more noticeable was the type of program, one of those popular-slanted capsule affairs which are to real ballet what the Reader's Digest is to the Encyclopedia Britannica.

As a matter of fact, the program listing came close to misrepresentation. On the opening night a Suite de Dance was given. What was it but a few solos from Les Sylphides, with the extraneous inclusion of the Markova-Dolin choreography to Chopin's F sharp Nocturne? A Sylphides without a corps de ballet, losing all of its appeal, all of its haunting qualities.

On the same program was listed a Suite of Dances from The Nutcracker. Again a truncated and misleading effect, including a Spanish Dance by Ana Ricarda that did not belong to the ballet. Yet no note of that was made, and the audience naturally took it for granted that the elegant castanets and heel work were a part of Tchaikovsky's Nutcracker.

Among the lesser dances, there were mildly entertaining solos, duets and trios by Rex Cooper, Jack Gansert, George Skibine, Rosella Hightower, Ann Oka, Albia Kavan and Edith Allard.

One comes to the conclusion that, lacking a complete company, much less ambitious attempts are more enjoyable —certainly more honest to the spirit of the dance—than the pretentious failure that the excision of large-scale works brings.

FEDERICO REY AND MARIA TERESA ACUNA
will open the Students Recital Dance Concert Series at the New York Needle Trades School Auditorium, Sept. 28. (Acuña photo by James Kriegsmann.)

Questions of "Streamlining"

For the public welfare must be taken into consideration, not to mention the more delicate susceptibilities of the balletomane. There would be a revolution if a conductor at the Stadium presented a streamlined version of Dvorak's New World Symphony, or if a pianist played only the solo passages of the Emperor Concerto. Yet the equivalent happened to the Nutcracker on the dance nights, with the majority of the public probably unaware that anything out of the way was occurring.

What is needed are more short selections—original choreographies for companies up to ten members. Pas de Quatre, for instance, was a natural for the Stadium; it was composed for four people, and is a charming period piece that an audience instantly assimilates. The Vestris Solo also is legitimate fare for such occasions, or the Trepak which is scored for three dancers in the Nutcracker rather than the solo version performed on this program. Unfortunately there are not enough similar works to go around. Why don't choreographers keep in mind original dance possibilities for small organizations? Art is not dependent on size and length alone, and much remains to be done for the small, but very necessary, ballet ensemble.

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Dance News

The first of the ballet companies to appear this fall is the Ballet Russe de Monte Carlo. It plays a two-week season at the City Center, on Sept. 4, offering one new work—Ruth Page's The Bells, set to a Milhaud score—and off it goes, being well out of the way of the Original Ballet Russe ("Met," Sept. 29) and Oct. 1 Ballet Theatre opening at the Broadway.

Ballet Theatre won such favorable comment from Londoners that plans for annual international tours are being formulated. At the moment, Peter Lawrence reports that the company is weighing invitations from France, Switzerland, Belgium, Ireland, South America, Australia and England.

The two new works promised for the New York season are Les Patineurs and Facsimile. The first was originally created by Frederick Ashton for the Sadler's Well's Ballet in 1937 and the second boasts of the Fancy Free triumvirate—Robbins, Bernstein and Smith. Leading dancers in the company are Igor Youskevitch, Nora Kaye, Hugh Laing, Alicia Alonso, John Kriza, Lucia Chase, Dimitri Romanoff, and Michael Kidd. Antony Tudor is the artistic administrator and will continue to dance his familiar roles.

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Reports from Jacob's Pillow on the performances of Florence Wickham's Indian Summer have been most favorable. The ballet was presented in conjunction with the Department of Opera programs directed by Rosamond Chapin. . . . Valerie Bettis, who will choreograph a work for the Ballet Russe de Monte Carlo this season, and Bernardo Segall may hold the distinction of being the only artists to perform through an earthquake. You remember the recent tremors that did so much damage in South America. Well, they were touring the Dominican Republic at the time. During one of the performances there were a few shocks; flatteringly enough the audience did not notice the first one because they were b u s y applauding Segall's pianism. Miss Bettis noticed it, though, but the show had to go on, and go on it did, the audience remaining to the end and fleeing with the dancer to the streets as soon as the recital was over. . . . Iva Kitchell recently danced at the Jacob's Pillow Dance Festival and the Chase and Sanborn television program over NBC.

Pilar and Rozzino have just left for a concert tour of Mexico and South America with Rosario and Antonio. They will probably not return to New York before late November.

Los Angeles, San Francisco Orchestras to "Exchange"

LOS ANGELES.—Outlining plans for the 1946-47 season of the Philharmonic Orchestra, Alfred Wallenstein, musical director, said he would take his forces to San Francisco March 20-21, 1947, to perform an exchange pair of concerts with the San Francisco Symphony u n d e r Pierre Monteux. They will also play on the tour in San Diego, Pasadena, Santa Monica, Compton, San Pedro, Claremont, Beverly Hills, Whittier, Long Beach, Glendale, Bakersfield, Van Nuys, Alhambra.

The 28th season opening pair is scheduled for Nov. 14 and Nov. 15, (afternoon), in the Philharmonic Auditorium, with Nathan Milstein, violinist, as soloist. Other soloists are:

Guest conductors Lukas Foss and Charles Münch; pianists Witold Malcuzynski, Byron Janis, Eugene List, Leonard Pennario, Robert Casadesus, Gilles Guilbert; violinists Yehudi Menuhin, Jacques Thibaud; cellist Raya Garbousova; violist Emmanuel Vardi; Eula Beal, California contralto, and Set Svanholm, Swedish tenor in Mahler's Lied von der Erde.

Wallenstein will again feature 13 Saturday morning 'Symphonies for Youth" later in the season.

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Youth Concert Winners Named

Four young musicians of the 90 who competed in the Youth Concert auditions will appear as soloists with the Philadelphia Orchestra at next season's Concerts for Youth. Residents of, or students in, Philadelphia or vicinity between 13 and 25 were eligible. Sherman Frank and Jean Casadesus were chosen as co-winners of the piano auditions. Mr. Frank, 21, is a pupil of Rudolf Serkin and Miecio Horszowski at the Curtis Institute of Music. Mr. Casadesus, 18, is the son and pupil of Robert Casadesus. Mary Wallace and Carol Malsh were winners of the instrumental auditions. Miss Wallace, cellist, is 19 and a pupil of Orlando Cole at the New School of Music. Miss Malsh, violinist, is 21. Her teacher is Dr. Jani Szanto of the Philadelphia Musical Academy. There were no winners in voice.

Auditions to select soloists (vocalists, choral groups, and all kinds of instrumentalists) up to and including 13 years of age for the Philadelphia Orchestra's Children's Concerts will be held in September. One movement of a concerto is required of the players. Child composers must submit works at least 32 measures in length. Applicants must address Norman S. Shirk, Manager, Children's Concert Committee, 1910 Girard Trust Co. Bldg., Philadelphia, Pa.

Kurtz to Feature Eight Young Artists

KANSAS CITY—Efrem Kurtz, musical director of the Kansas City Philharmonic Orchestra, has drawn up a plan whereby young artists whose boxoffice "draw" has not yet reached the level of their achievements will have the chance to appear as soloists with a major orchestra this season. Mr. Kurtz persuaded several music patrons to contribute $2,500 to a special fund which will pay for the engagement of eight such young artists for the Kansas City Philharmonic "Pop" series. The choice of the eight soloists will be made personally by Mr. Kurtz.

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Trieste, International Storm Centre, Finds Time for Concerts

TRIESTE.—While crowds of Italians and their Slovene rivals for Trieste rioted in an effort to influence the decision of the Powers as to the city's future nationality, serious music in all its forms has been flourishing. The reason is chiefly twofold: the joint Anglo-American Allied Military Government is trying to give employment to as many musicians as possible and, at the same time, keep the populace entertained; meanwhile the Italian elements have made an effort to demonstrate cultural superiority with frequent private concerts.

Under the administration of Major J. St. Clair Erskine, M.C., a Trieste Symphony Orchestra was organized for the first time in the city's history, with a season at the Teatro Verdi that lasted till the end of June. Italian conductors such as Guarnieri, Votto, Molinari-Pradella, Mario Rossi, and the young Triestine maestro, Luigi Toffolo, shared the podium with Carl Schuricht from Switzerland; the Roumanian, Lionela Perlea, and Arthur Honegger, who conducted a program of his own music. Perhaps the most widely discussed concert was, however, the post-season program of music by contemporary Triestine composers, among them Levi Medicus, and Bugamelli.

Following the example of their military governors the Triestini themselves, through their Society of Concerts, have helped revive the musical reputation of the city with a series of chamber music concerts in the beautiful Ridotto of the Teatro Verdi. Highlight of their season was the performance of the Trio of Trieste: Dario de Rosa, piano; Renata Zanettovich, violin; and Libero Lana, cello. Although the average age of their members is only twenty-six the Trio has been playing together for fifteen years, and, during the war, made a tour of Switzerland, Holland, Austria, Germany, Turkey, Spain, Roumania, and Italy.

Outdoor Opera Too

On July 7 the Allied Military Government continued its marathon musical season by initiating a month of open air opera with leading Italian singers, at the ancient Castle of San Giusto, whose 10,000-seat theatre they completely reconstructed for the occasion. The repertory contains four operas: Boito's Mefistofele, featuring Andrea Mongelli, bass, and Jolanda Magnoni, soprano; Ponchielli's La Gioconda, starring Margherita Grandi, soprano, Cloe Elmo, mezzo-soprano, and Carlo Tagliabue, basso; Bizet's Carmen with Elmo and Mongelli; and Verdi's La Forza del Destino with Mongelli.

Following the summer opera season the Allies will present a series of thrice-weekly concerts of the Trieste Philharmonic Orchestra, possibly adding a few short operas such as Cavalleria Rusticana.

All concerts from the indoor or outdoor theatre are carried to the whole region of Venezia Giulia and parts of Jugoslavia, Austria, and Italy proper by the tri-lingual (Italian, Slovene, and Serbo-Croat) three-station, Allied Radio Network under the management of Herbert L. Jacobson of New York City, a veteran of the Italian campaign and of American radio. He has solved the problem of bringing the shows to each people in its own language by using captured German equipment to set up new transmitters and inventing a split-second system of simultaneous announcements in several languages over the different wave lengths.

AFTER A HARD MORNING'S REHEARSAL, members of the Bach Aria Group take a pre-lunch "breather" at Camp Naidni in Vermont. The group, headed by William H. Scheide, is spending the summer preparing to record little-known Bach cantatas. L. to r., Margaret Tobias, alto; Robert Harmon, tenor; Sam Barron, flutist; Jean Carlton and Ellen Osborn, sopranos.

Maryland City Announces Cycle

Baltimore Festival to Mark Brahms' Anniversary

BALTIMORE.—The 50th anniversary of Brahms' death will be commemorated in Baltimore by performances of the entire output of the master—some 600 works—it has been announced by Reginald Stewart, conductor of the Baltimore Symphony Orchestra. The project will be spread over the winter and will utilize the resources of the Symphony Orchestra, the Peabody Conservatory of Music and distinguished soloists including: Yehudi Menuhin, Heifetz, Byron Janis, Robert Casadesus, Isaac Stern, Guiomar Novaes, Rose Bampton, Zara Nelsova, Robert Weede, Rudolf Firkusny, Regina Resnik, Tossy Spivakovsky, Witold Malcuzynski, Anna Kaskas, Vronsky and Babin, Gregor Patigorsky and Mr. Stewart, the last two to be heard in a joint sonata program.

The entire chamber music output will be performed by the Budapest Quartet, the Kroll Quartet and the Albeneri Trio, together with members of the Peabody faculty. Brahms' choral works will be sung by the Peabody Chorus under Ifor Jones and by other local groups, including the Handel Choir, Baltimore and Ohio Glee Clubs, Hanover Choral Society, Brown Memorial Choir, and various madrigal groups.

The 300 songs will be sung in various all-Brahms recitals, and the Festival will culminate on Feb. 21, 22 and 23, when an a cappella concert will be given at the Peabody under the direction of Jones, a chamber music concert by the Budapest Quartet, a recital by Lotte Lehmann and a symphony concert at the Lyric Theatre by the Baltimore Symphony.

Summer Concerts

To celebrate the first post-war summer, this city is having a series of "pop" concerts in the open air. An orchestra of 60, chiefly from the Baltimore Symphony, provides the music under the baton of Robert Iula, who conceived the series. The concerts are given on eight consecutive Sunday evenings in a large arena at an amusement park on the outskirts of the city. Elwood Gary, tenor of the Metropolitan Opera, was the soloist at the first and Marjorie Lehmann, soprano of this city, at the second event.

Mme. Gersti-Duschak opened a series of four Sunday night recitals by the Peabody Summer School, this year enjoying its biggest enrollment with Frederick R. Huber as manager. Mme. Duschak's list included the first performance of a new song, Vision, by LeRoy Evans, her accompanist and a fellow Peabody faculty member. The series includes recitals by Pasquale Tallarico, Felix Mendelssohn and Scott Watson, and Austin Conradi, all instructors at the Summer School. G. K.

Knoch Back in N. Y.

Ernst Knoch, conductor and operatic coach, will return Sept. 1 from Laguna Beach, Calif., where he spent the summer working on new roles with Helen Traubel. He will reopen his New York studio immediately after Labor Day.

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New York World-Telegram, July 13, 1946

. . . revealed a RADIANT TENOR VOICE of POWER and VERVE, acting very ably too.

New York Herald Tribune, July 21, 1946

The impression he made as Alfredo will keep him LONG REMEMBERED. His tenor voice has SPLENDID VITALITY, yet is capable of GREAT SWEETNESS in PIANISSIMO. . . . His ACTING BELONGS in the TRADITION of "GOOD THEATRE", and he fortunately eschews any reliance on grand opera gesturing.

Denver News, July 8, 1946

His voice has FINE DRAMATIC COLORING and WARMTH.

Denver Post, July 8, 1946

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18 Young American Artists to Appear at Carnegie Hall

The ASSOCIATED CONCERT BUREAU, Inc., of New York City, has auditioned over 1,000 young American artists from all parts of the United States and from that group, has selected 18 of the most outstanding for presentation at Carnegie Hall on Friday evening, September 20th, and Saturday evening, September 21st, at 8:00 p.m.

The artists appearing Friday, September 20th, are:

COSTANZA PILLORI
Lyric Soprano
Brooklyn, N. Y.

FLORENCE McGOVERN
Contralto
Bayonne, N. J.

RUTH BRALL
Contralto
Philadelphia, Pa.

HADASSAH SAHR
Pianist
Schenectady, N. Y.

RICHARD BELLAMY
Tenor
Houston, Texas

MARGARET BARTHEL
Pianist
Allentown, Pa.

JOAN BISHOP
Mezzo Soprano
Chicago, Ill.

ALBERT CARL LOHMANN
Bass
Philadelphia, Pa.

DAVID HOLCOMBE
Baritone
Greenville, S. C.

The artists appearing Saturday, September 21st, are:

MARIA TORTORICH
Lyric Soprano
New Orleans, La.

ALFRED & HERBERT TELTSCHIK
Duo-Pianists
Houston, Texas

GINA VALENTE
Pianist
New York, N. Y.

HARRIET GREENE
Mezzo Soprano
New York, N. Y.

WILLIAM AUBIN
Baritone
Au Sable Forks, N. Y.

MARY BURNS
Contralto
Baltimore, Md.

PAUL A. SMITH
Tenor
Denver, Col.

NORMAN STAIGER
Tenor
Cleveland, Ohio

SERGEI MATUSEWITCH
Classical Accordionist
New York, N. Y.

During the past year, the ASSOCIATED CONCERT BUREAU, Inc., has made a survey of towns and cities in the United States and found very enthusiastic interest in various groups sponsoring concerts for young American artists.

All the performers appearing on these programs will immediately go on tour in concerts throughout the United States, with the assistance of various Junior Chambers of Commerce, colleges, universities, women's clubs and industries. Eighteen young American artists will start their careers at Carnegie Hall on September 20th and 21st.

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Paris: The Peace Conference City Offers Varied Tonal Diversions

(*Continued from page* 10)

The Ballet Jooss gave a week of performances at the Theatre des Champs-Elysées. Naturally, they brought back their great triumph, The Green Table—and other works well known to Americans. Among the novelties, Le Bosquet, an idyllic pastorale à la Watteau, requires real dancers and not a troupe of mimes, which is the first characteristic of the Jooss Ballet.

Belgian Orchestra in Visit

But the most sensational event was the visit of the Orchestre de la Radio National Belge under its conductor Franz André, who returned the visit paid to Brussels by Maurice Rosenthal, at the helm of the Orchestre National de la Radio Française. André conducted magnificently at the Salle Pleyel three important first performances. The first Symphony by Milhaud, stunning with its contrapuntal mastery, its orchestral effects and the beauty of its melodic expressiveness, takes a high position among the works of its composer. Then there were fragments of the symphony des Souvenirs of the Belgian composer Raymond Chevreuille which speaks a language of moving sensitiveness. The third work was Bartók's Concerto for Orchestra, to which we listened with unbounded enthusiasm. The wealth of harmony, the complex rhythms, the sovereign mastery make this work one of the greatest achievements of contemporary music.

The Concerts Pasdeloup, under the impulse of their driving spirit, Albert Wolff, made a meritorious effort in the direction of contemporary music. Among other works, we heard under the baton of its composer, Emile Damais, his Le Chemin de Croix, an important work, inspired by words of Paul Claudel. It employs three soloists and chorus and made a deep impression in its dramatic impact.

New Score by Reynaldo Hahn

At the Concerts Lamoureux we heard again the three short movements, Féerique by Jacques Ibert, under the baton of Eugene Bigot. The work retains all its flavor which it had at its first performance in 1921. Veteran Reynaldo Hahn mounted the stage to conduct his Concerto for Piano, played with elegance and precision by Benvenuti. The first performance of the 56th Psalm by Jean Rivier closed this fine concert. The long and grave prelude, the dramatic allegro, the lamentation, in which Suzanne Juyole once more made us appreciate her magnificent voice, and at last the moving peroration do great honor to the composer.

Paul Paray at the Concert Colonne played again the Symphonie Romantique written by Tony Aubin in 1938. We like its clear construction and astonishing contrasts Cinq-Poèmes by Marguerite Roesgen-Champion, in which Hélène Bouvier exhibited her dark, beautiful voice, proved again their emotional qualities, persuasively interpreted under the sensitive baton of Wolff. To the eclectic philosophy of this conductor we also owe the enjoyment of having been able to listen to three Cycles of French Music, in which we noted especially the important Tragédie de Peregrinos by Pierre Capdeviele and the powerful and remarkable Requiem by Henri Tomasi.

Recitals and Operetta

Recitals have been so numerous that they can not be mentioned in detail. However, the song recital given by Tito Schipa attracted a vast throng and was one of the big evenings. Though a few of his interpretations were somewhat surprising in style—especially an air from Werther—the vocal quality of this great singer is incomparable.

One may mention also the *séances* given by the Quartets Poltronieri, Loewenguth, and the Hungarian; and the series of concerts organized in the French zone of occupied Germany by the Orchestre des Cadets du Conservatoire, led by Claude Delvincourt, director of that national school.

The operetta La Belle de Cadix, music by Francis Lopez, which has had Parisians running to Montparnasse, continues its brilliant career. The young Basque tenor, Luis Mariano, who created it—a former pupil of the Ecole des Beaux Arts—has become one of the matinee idols.

The Grand Prix de Rome for music this year has been won by the young composer Pierre Petit, a pupil of Büsser, who seems to show a real creative personality.

Tibbett Back from Europe

Lawrence Tibbett has returned to the United States from a tour of the U.S. Zone in Germany under the auspices of Theater Special Services. He sang in Berlin, Heidelberg, Wiesbaden, and Stuttgart; in the latter three cities he was accompanied by a full symphony orchestra conducted by Robert Lawrence. The baritone also gave a concert in Vienna before coming home via Paris.

Cincinnati Opera Patrons Hail Lawrence as Amneris

By MARJORIE GARRIGUE

CINCINNATI.—As the 1946-1947 season approaches, Cincinnati can point with pride to a glorious year of music which includes magnificent sessions for its Symphony Orchestra under the direction of Eugene Goossens, its biennial May Festival Concerts under the same masterful baton, and the Silver Jubilee of Summer Grand Opera with Fausto Cleva as principal conductor.

To Oscar F. Hild must go special praise as Managing Director of Cincinnati Summer Opera. The season of six weeks was distinguished by successes even greater than those of previous years. It had been the endeavor of the management to bring back as many as possible of those singers and conductors who had made the former seasons outstanding. Some 80,506 persons paid in more than $150,000 at the box office.

Under the batons of Fausto Cleva, Paul Breisach and George Sebastian, a host of well known singers from the Metropolitan Opera and other familiar names made up the roster of artists. Of special interest was the performance of Italo Montemezzi's Love of Three Kings, under the direction of the composer, who was greeted for his splendid contribution with an ovation.

Other performances which impressed favorably were those of Verdi's Otello with Giovanni Martinelli in the title role and Stella Roman as Desdemona, conducted by Cleva; Tannhaeuser under Breisach, with Frederic Jagel in the name part, Martial Singher as Wolfram and Nicola Moscona as Landgraf. Alternating as Elisabeth were Astrid Varnay and Irene Jessner.

Conducted once by Breisach and once by Sebastian, Aida proved the old magnet. With Stella Roman in the name part and Kurt Baum as the excellent Radames, this performance brought the first appearance of Marjorie Lawrence as Amneris, a deeply impressive effort. Miss Lawrence's assumption of the role was marked by rare opulence of tone and fine dramatic intensity.

Traviata, Carmen, Rigoletto, Boheme, Samson and Delila, Mignon, Faust, Trovatore, Cavalleria Rusticana and Pagliacci, all cast with the best available singers, rounded out the repertoire. Gladys Swarthout, Risë Stevens, Raoul Jobin, Robert Weede, Lily Djanel, Licia Albanese, George Czaplicki, Alexander Sved, Jacques Gerard, Christina Carroll, Angelo Pilotto shared in the tremendous success.

DOUBLE DEBUT FOR MARJORIE LAWRENCE.

Singing Amneris for the first time anywhere, the soprano made her Cincinnati Summer Opera debut as the Egyptian princess in Aida. In the cast also were: Stella Roman, Kurt Baum, Angelo Pilotto, Louis D'Angelo and Nicola Moscona. Paul Breisach conducted.

Mr. Hild spoke through the intermission microphone of WLW just before the last act of Madame Butterfly, presented on the closing night with Hizi Koyke as the heroine. He promised the presentation of equally interesting fare, plus unusual operas for the summer of 1947. In concluding Mr. Hild set up a trial balloon on the question of a desperately needed and more beautiful home for the summer opera in the Queen City. Evidently the plans for such a place are nebulous, but hopes are high for some sort of new open-air auditorium.

Symphonic Forecast

Announcements have come from energetic manager J. M. O'Kane on behalf of the 52nd season of the Cincinnati Symphony Orchestra which will be formally opened on Oct. 11 and 12. Eugene Goossens will again serve as Musical Director, his 16th consecutive year in this post. Guest conductors during the season will include Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra; Efrem Kurtz, Musical Director of the Kansas City Philharmonic Orchestra, and Paul Paray, the French conductor, who scored in Cincinnati last season, the last-named to appear early in the season.

Guest soloists for the symphony season include Patricia Travers, Alexander Brailowsky, Salvatore Baccaloni, Alec Templeton, William Kapell, Larry Adler, Leonard Bernstein, Zino Francescatti, Donald Dickson, Eugene List, Jose Iturbi, Jascha Heifetz, Eleanor Steber and Rudolf Serkin.

Adams Bureau to Present Singers from Europe

Jack Adams & Company announce that, through their representatives in Italy, the Agenzia Lirica Concertistica Internazionale, they have engaged three singers from that country for American appearances: Elena Danesa, coloratura soprano; Claudia Pinza, daughter of the Metropolitan Opera basso, and Ugo Novelli, basso. All of these artists have appeared at La Scala in Milan and other leading opera houses in Italy. Mr. Adams also announces that Vasso Argyris, Greek tenor, will come to America under his management, and has been engaged for the fall season at the New York City Center, starting Sept. 19.

George Nelidoff photo, Chicago

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HOLLYWOOD— AS I SEE IT

By RICHARD DRAKE SAUNDERS

"Motion picture music is educating the general public rapidly," declares Composer George Antheil. "For this reason, if no other, we should be very critical of it.

"Let us assume one John Doe, an average man, who knows nothing whatever of symphonic music and cares less. He comes home from work and turns on the radio, the dial of which happens to be tuned to a station playing the Scherzo of Tchaikovsky's Sixth Symphony. He is more than likely to turn the dial to find a program in which he is more interested.

"But that evening, Doe and his wife go to the neighborhood movie house and sit through a picture with a symphonic background. He comes home, again turns on the radio and happens to pick up a station playing that same Scherzo. He will be more inclined to listen because he has then just had an experience of symphonic music which he could not turn aside. Another music-lover may be born."

Antheil, who scored the film Specter of the Rose, one of the most interesting pictures of the year from a musical standpoint, has also just completed The Plainsman and the Lady for Republic Pictures, and soon will start scoring for That Brennan Girl.

•

A great believer in compactness of material, Antheil used only two principal and two subordinate themes for his Specter score. The former were themes characterizing the boy and girl; the latter were a theme the composer terms "Artists at work" and a waltz sequence. The first two he developed symphonically, though of course his form had to fit the frame of the picture itself. This treatment made possible a much stronger climax than the use of many divergent themes.

In The Plainsman and the Lady, Antheil has utilized much the same technique, its major factor the conflict involved by the "winning of the West" against difficulties, and the love motive. It is rare for a Western "horse opera" to be given symphonic background, but Antheil particularly enjoyed doing it.

"A decade ago, I scored a picture called The Plainsman," the composer recalled. "My modern treatment horrified the music department heads of that era, and they carefully deleted everything they considered a 'discord,' on the ground that the public would neither understand nor like it. Today my scores are recorded unaltered, and the movie-going public has not accused me of cacophony."

•

One of the most interesting scores written for a film will not be heard by the general public. It is the music by Darrell Calker for the Navy-made picture, The Enemy Bacteria, which makes clever use of cartooning to illustrate bacterial growth in tissue. To this unusual concept, Calker has written some tremendously effective music. The film will be shown in hospitals as part of a visual education program.

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Recent underscoring assignments on the Universal Studio lot are:

Miklos Rozsa: The Killers, a melodrama with Burt Lancaster, Ava Gardner and Edmond O'Brien.

Milton Rosen: The Time of Their Lives, an Abbott and Costello costume comedy.

Paul Sawtell: Slightly Scandalous, a musical comedy with Sheila Ryan, Fred Brady, Paula Drew, and Walter Catlett.

Hans Salter: Magnificent Doll, a period drama starring Ginger Rogers, David Niven, and Burgess Meredith. Also The Michigan Kid, a cinecolor outdoor drama with Jon Hall, Rita Johnson, Victor McLaglen and Andy Devine.

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Bringing to an end a long vacation for the birth of her baby, Deanna Durbin has checked in on the Universal lot to start her recordings for her forthcoming film, I'll Be Yours. She will sing five numbers in four languages for the new picture.

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Producer Seymour Nebenzal has signed Michel L. Michelet to write the musical score for The Chase. Michelet has written music for more than 100 French films, and won Academy Award nominations for scoring the dramatic pictures, Voice in the Wind and The Hairy Ape.

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It is a by-word that anything can happen in Brooklyn, so it is not surprising that when Frank Sinatra makes his operatic debut in M-G-M's musical, It Happened in Brooklyn, he will join Kathryn Grayson in singing the duet La ci darem la mano, from Mozart's Don Giovanni. Musical Director Johnny Green is confident that Sinatra's singing of an operatic selection will "be a sensation." In the same picture, Miss Grayson will sing the Bell Song from Delibes' Lakmé.

•

Harry Sherman's production of Ramrod for Enterprise Productions will have novel musical treatment. Victor Young has been borrowed from Paramount, and is writing an underscore that will run through the entire film.

•

Constantine Bakaleinikoff, musical director at RKO, had a full week of strenuous recording on Roy Webb's score for Sinbad. One of the largest orchestras ever used on the lot was required. A special record album is to be made of the score, which will be issued in Christmas week. In addition, Bakaleinikoff recorded Alexander Laszlo's Hollywood Concerto—which really ought to have a different name, descriptive of its real and entertaining content.

Nancy Moyer, the only feminine tympanist with a major symphony orchestra, had a busy time at the Hollywood Bowl during the concert presented by the Academy. A surprising number of the composers wrote prominnt or solo passages for the instrument. The young artist plays with the Santa Monica Symphony, Werner Janssen Orchestra, and Hollywood Bowl Orchestra.

•

The stars in Warner Bros.' picture Deception have been busily engagd in studying music, for the story has a serious musical background. Bette Davis, who really plays the piano competently, has been studying with Shura Cherkassky to polish up her role of a pianist. She is to play Beethoven's Appassionata Sonata.

Claude Rains, a composer-conductor in the film, has ben working to master the latter art under the guidance of Einar Nilson. The former will be left to the skill of Erich Wolfgang Korngold, who must include an original Concerto movement in his underscoring.

Both Paul Henreid and John Abbott have been studying the cello with Gregory Alter. The former has to make a creditable showing with a Haydn Concerto.

•

Louis Lipstone, musical director of Paramount Studios, has been having a busy month supervising a heavy production schedule. Robert Dolan has been scoring The Perils of Pauline, starring Betty Hutton, and Welcome Stranger, with Bing Crosby. The former will have songs by Frank Loesser and the latter songs by John Burke and James Van Heusen.

Irvin Talbot is scoring While There's Life, starring Bob Hope. The Emperor Waltz, with Bing Crosby and Joan Fontaine, is in its final "shooting" stages. It will use the Johann Strauss waltz, of course, and John Burke has made a song out of Heuberger's Midnight Bells. There will be adaptations of old Viennese folk melodies in the picture as well.

DeMille's Unconquered, with Gary Cooper and Paulette Goddard, laid in the period of 1760, and Victor Young has written a Negro spiritual to fit the times, called Whippoorwills Are Singing. The research department, with aid from Washington, is investigating the chants and drum beat rhythms of the Seneca Indians for use in the film.

Adolph Deutsch has been signed to score The Big Haircut, a story of the wheat harvest in the Dakotas. Getting under way is Golden Earrings, with Marlene Dietrich and Ray Milland, a tale of Central European gypsies at the outbreak of war. Phil Boutijie and Victor Young are doing research on gypsy music, and will produce at least one Romany song for Miss Dietrich to sing.

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Lillian Rose, concert pianist and first assistant to Samuel Ball, will make her Los Angeles debut in recital on Sept. 16 in the Wilshire Ebell Theater. In addition to standard Bach, Beethoven and Chopin, she will play seldom-heard items by Catoire, Scriabin, Juon, Medtner, and Saunders.

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Lucille Cristcarson has been busy with accompanying, yet still managed to find time during the past month to compose a set of children's pieces.

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Soprano Martha Daughn-Locker has written Christmas words for an adaptation of the ancient melody, Gentle Mary, and the song is to be published this fall. Raymond McFeeters made the piano arrangement.

HENRY L. SCOTT PIONEERS NEW CONCERT CONCEPT

A new school of concert thought has sprung up in America. Its originator, Henry L. Scott, pioneer in concert humor, is the first person to successfully combine the opera formula of drama, humor, and music for the concert stage. In so doing he has opened a vast new field for the multiply gifted artist.

So great has been the impact of his versatility upon the concert scene that the influence of the "Scott idea" is already showing itself throughout the field. The idea of "solemnity only" on the concert stage is changing, and the "opera formula" is taking its place.

Don't miss the triumphant return of Henry L. Scott at Carnegie Hall, Saturday evening, September 28.

Turn to ✔ mark, page 25.

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CANADA

By JOSEPH A. WHITMORE

TORONTO.—This season of Promenade Symphony Concerts is one of many fine performances, attended by large, appreciative audiences. Attendance figures compare favorably with last year's average of 5,000 per concert. The 1946 soloist schedule: Igor Gorin, Jean Dickenson, Percy Grainger, Donald Dame, Nan Merriman, Patricia Travers, Portia White, Mario Lanza, Braggioti and Chaikin, Vivian Della Chiesa, Marilyn Nowell, Conrad Thibault, John Carter, Jan Veen and his Dancers, Ida Krehm, Walter Cassel, Foxhole Ballet, Lorna Byron, Suzanne Sten. Conductors: Fritz Mahler, Percy Grainger, Frieder Weissmann, Valter Poole, Tauno Hannikainen, Franz Allers, Victor Kolar, Guy Fraser Harrison, Stanley Chapple, Franco Autori, Jacques Singer, Ettore Mazzoleni and Sir Ernest MacMillan.

A recent event in this city was the three-day convention of the Canadian Federation of Music Teachers' Associations, the president of which is Lyell Gustlin, who is also Musical Courier representative in Saskatoon. Among the main addresses were: Enlarging the Teachers' Repertoire, by Max Pirani, Director of the Music Teachers' College, London, Ont.; Tomorrow, by Russell Standing, Winnipeg; School Music—Its Ideals, Obstacles and Achievements, by Ethel Kinley, Director of Music, Winnipeg; The Value of Music, C. E. Findlater, Vancouver; How to Teach Theory Successfully, by Dr. F. J. Horwood, Toronto; The Art of Song, Nina Gale, Toronto; Unity, by Dan Cameron, Director of Music, Regina College of Music; Music in the Christian Church, Eric Rollinson, Toronto; Performance Values, E. G. Sterndale Bennett, Toronto; Such As Found Out Musical Tunes, by Dr. Charles Peaker, Director, Toronto Conservatory.

A feature of the first day's events was a sound film through the courtesy of the National Film Board, which showed the Singing Stars of Tomorrow; the finale of the competition in Massey Hall, which was shown through the courtesy of York Knitting Mills and Rex Battle. The Toronto Symphony was presented in a film made by the National Film Board, playing the finale of Tchaikovsky's Sixth Symphony. A third film shown was Listen to the Prairies, scenes from the Manitoba Musical Competition Festival. Among the Canadian music heard were Habitant Sketches by Violet Archer, of Montreal; the same composer's Sonata No. 2, and the Sonata Tragica by Oscar Morawetz, Toronto. Marie-Therese Paquin, of Montreal, presided at a forum, Musical Culture in French Canada.

In a program of music by winners of the Quebec Music Teachers' Association young artists' competitions, three were heard: Jeanne Landry, Carmen Malebranche, and Antoinette Carta.

← A NEW ROSINA. Carmen Torres, Spanish coloratura soprano, who recently made her debut in The Barber at the Molson Stadium in Montreal, with Ezio Pinza (Don Basilio). She opens an extensive concert tour under management of National Concert and Artists Corporation.

PIETRO CIMARA, → of Metropolitan, led three symphony and ballet performances recently in Montreal, Quebec and Toronto. L. to r., Michel Kachouk, manager; Boris Romanoff, ballet master; Irene Hawthorne, prima ballerina; Mr. Cimara and Nicolas Koudriavtzeff, president of Canadian Concerts & Artists, who presented these performances. (Stanley Studio Photos.)

Ontario Teachers Registered

The registration of music teachers has now become effective in the Province of Ontario—which permits the initials O. R. M. T. to be placed after the name. The Registered Music Teachers Association recently elected Dr. Healey Willan as honorary president and Reginald G. Geen of Oshawa as president; Dr. Charles Peaker, vice president; and Adelaide Allen Johnstone, secretary-treasurer.

Toronto Symphony Plans

This season the regular subscription concerts of the Toronto Symphony Orchestra, of which Sir Ernest MacMillan is permanent conductor, will be increased from 12 to 15, bringing to 60 total number to be presented. The remainder will be children's, students', and "Pop" concerts.

Guest artists for the subscription concerts include Maryla Jonas, Rudolf Serkin, Egon Petri, Jesus Maria Sanroma, William Kapell, all pianists; Georges Enesco, violinist, Australian conductor Bernard Heinze. Return engagements have been arranged with Anna Kaskas, Metropolitan contralto, and violinist Tossy Spivakovsky, both heard last season with great success.

The Hart House, String Quartet, founded in 1924, made its farewell Canadian and U. S. appearances this season, marking its retirement from the field with three broadcasts from Hart House Theatre here. Its career was notable, and it will be missed.

Sir Ernest MacMillan left early in July for Brazil to appear as guest conductor of the Orchestra Sinfonica Brasileira of Rio de Janeiro in six concerts.

Bamberger Conducts in Vancouver

VANCOUVER, B. C.—The summer concerts of the Vancouver Symphony Orchestra in the Malkin Bowl, Stanley Park, have been attended by large audiences. Carl Bamberger, New York conductor, invited to conduct the two symphony concerts during the Diamond Jubilee Celebrations of the city, was acclaimed for his outstanding performances.

G. K.

Ida Elkan Discusses "Language of Music"

Ida Elkan, originator of the Ear-training Sight-reading Piano Method, believes that music is a language, and that a pupil can be taught to read it as successfully as he can be taught to read any other spoken language. Miss Elkan has presented her Ear-training Sight-reading Method to hundreds of pianists with the aid of her books, Technical Work in Ear Training for the Piano (Vols. I and II), Practical Piano Playing Manual and Theory Writing Book, and "Our Family" Piano Suite, and Let's Sight Read at the Piano (25 Melodious Pieces by contemporary Russian Composers, compiled and edited by Ida Elkan).

"Pianists who read and play from the printed page," said Miss Elkan, "are at greater ease, play with more poise, relaxation and control. The greatest advantage to pianists who read correctly at sight is that they learn much more musical literature. When pianists depend upon memory and automatic repetition of muscle playing, they can learn and perform very few compositions. How limited our knowledge in spoken languages would be if we had to memorize the books we wish to learn!"

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Rankl for Covent Garden

Dr. Karl Rankl has been appointed musical director for the Covent Garden Opera. Dr. Rankl has been resident in England for some time and has conducted symphonic concerts there. The Austrian conductor studied with Schoenberg and Webern and served as conductor before the war in Vienna, Koenigsberg, Berlin (State Opera), Wiesbaden, Graz and Prague.

Lucie Lenox Singers Heard

Vivian Salonikas, coloratura soprano from the studio of Lucie Lenox, is appearing in concerts as a member of The Debutantes in Canada and the Northwest. Another artist-student of the same teacher, Meta Boorn, continues her Marchesi classes in Tenafly, N. J. Two of the Lucie Lenox singers, Irene Russell and Betty Fadden, are in The Red Mill.

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THE CHOIR CORNER

By LEON CARSON

"Dog" days are over and the many organists and choir directors have returned from vacations, summer classes and other occasions of activity or rest, as the case may be. Organ benches have been given a thorough dusting and choristers are assembling with renewed vigor and enthusiasm.

What will the new season of 1946-47 bring forth? As usual, many new resolutions will be made by organist and choir leader. It is the hope that these will include concrete ideas for the improving of the already good state of sacred music.

The ambitious choir director's task is a difficult one. The seasons are long and hectic. He must maintain his own high ideals of what is good in church music without going entirely over the heads of the congregation.

The latter must be permitted to grasp some significance of the music offered, otherwise the intended musical message does not reach the hearts of many who have not the knowledge of the sophisticated musician. There can be at all times a balanced program of vocal and instrumental offerings which should not diminish the esthetic thinking of the conscientious choir leader.

Some of the so-called modern or contemporary sacred compositions are churchly in nature and feeling; others are not. The former should be duly encouraged but not at the expense of something that can be generally understood by the average parishioner; otherwise it does not become religion. And what about the serious American composer? There still is plenty of room on the calendars for his organ and voice compositions.

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Due to the excellent background, experience and skill of so many of our organists and choir conductors, the level of church music is gradually being raised. The increased number of oratorio renditions also has had much to do with this. The opportunity for further widespread acquaintance with this special form of sacred composition is great and the coming year will undoubtedly witness a definite expansion.

We shall be glad to have more oratorio, but only through uniform and closely traditional performances such as the composer intended—with no display of individualism or improvisation, and a closer adherence to the oratorio's native majesty and dignified simplicity.

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From the vocal standpoint, the church has much to offer the young singer. A church soloist is representative of a high calling. From chorister to soloist to oratorio artist are steps of unusual professional and musical value—not to be looked upon lightly in the acquiring of a career.

The season ahead will provide another chance for closer collaboration between music committees and the intimate problems of the director and the choir—both artistically and financially. The music committee, although apparently behind the scenes, still remains very much in the musical picture!

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Liturgical Music for All

During the six weeks of the Pius X School of Liturgical Music's 30th summer session the campus of Manhattanville College of the Sacred Heart offered a picturesque sight. At first glance it resembled a mediaeval university in the variety of religious habits seen coming and going under the trees, in the sounds of ancient Church music drifting from every window and in the atmosphere of worship that pervaded every activity. A closer look discovered modern elements—the ex-service men and college girls mingled with the religious, the up-to-date methods of teaching, the accelerated pace of learning. The School is a happy blend of the old and new, rich in tradition yet forward-moving.

A fascinating curriculum presented a cross-section of the ages. This included Gregorian Chant, the official music of the Catholic Church from the 6th century through the Middle Ages to the present day, taught according to the tradition of the Benedictines of Solesmes; classic polyphony with special emphasis on the great religious composers of the 16th century, under the direction of Robert Hufstader, and modern school music, following the method set forth in the Tone and Rhythm Series of textbooks compiled by the later Mother Stevens, who inaugurated this summer school in 1916. An illuminating course in the significance of the Liturgy of which music is such an important element, was given by the Right Reverend Monsignor Reynold Hiffenbrand of Chicago. Courses were likewise offered in music history and appreciation and in choir conducting, study of voice, organ and other instruments.

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The student body also represented a cross-section of American and some lands beyond. We were told that there were in attendance members of 25 religious Orders of women in the United States and Canada; that among the priests and seminarians there were Benedictines, Franciscans, Jesuits, Maryknoll Fathers and Holy Ghost Fathers, as well as diocesan priests from every section of the country.

The lay students, men and women, were also drawn from many parts—Florida to California. It was interesting to note that each pursued his special musical interest, yet the voices of all these hundreds of students blended and rose in song when all participated in the High Masses and Solemn Vespers celebrated in the College Chapel.

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Besides the fundamental required courses leading to the two or four-year diplomas of the Pius X School, opportunity is given for the development of special gifts and tastes. A wide range of courses is open, especially to those continuing their work during the winter session. Manhattanville College of the Sacred Heart offers the degree of B.Mus. to those women students of the School who, in addition to their musical work, follow a certain number of academic courses. Young women who wish to follow the full B.Mus. program, form part of the student body of the College: men receiving some or all of their musical training at the School may then transfer to a college of their choice and likewise proceed to a B.Mus. degree. This opens an opportunity to ex-service men who are interested in a musical career to pursue their studies to completion under the G.I. Bill of Rights.

The new and enthusiastically efficient director of the School is Mother Aileen Cohalan.

SUMMER SESSION OF THE PIUS X SCHOOL OF LITURGICAL MUSIC, New York City; a typical classroom scene. (Photo by Newspictures, N. Y.)

Choir Notes

Harold W. Friedell, chairman of the examination committee of the American Guild of Organists, announces that the choirmaster examination will be held on Wednesday, May 7, 1947. The examination is divided into two parts, paper work and practical and *viva voce*. Choir directors and organists are eligible for these tests. All information obtainable from the Secretary, 630 Fifth Ave., New York City 20.

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Victor Powell was heard this summer in Sunday afternoon organ recitals at the Cathedral of St. John the Divine, New York. As was notable in his summer recitals of last season in the same church, Mr. Powell's playing of highly artistic programs held exceptional merit.

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The first American performance of Perosi's Resurrection of Christ was recently sung by the John Harms Chorus, with John Harms at the organ, at Hunter College Auditorium, New York. A 70-piece orchestra of Philharmonic players was conducted by Leonardo Pavone. The principal soloists were Frederick Jagel, tenor, and Francisco Valentino, bass.

John Harms played the first performance of Six Religious Preludes for Organ by Jaromir Weinberger in a recital at the First Congregational Church, London, Conn., on Aug. 19.

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The Fall term of the Pius X School of Liturgical Music, New York City, opens Sept. 23, with registration day on Sept. 21. For all information address the Secretary of the School.

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Henry Pfohl, musical director at the Plymouth Church of the Pilgrims, Brooklyn, announces the start of the church choir season as of the second week in September.

Music for the Choir Loft

SATB

JESUS, THOU JOY OF LOVING HEARTS, by Allanson G. Y. Brown. The Arthur P. Schmidt Co., N. Y.-Boston. 15c.

A tuneful, well harmonized anthem, simply arranged, key of F, for mixed voices, based on a Palestrina motive and with text from the mediaeval Latin. Excellent for a cappella singing of a well balanced choir; suitable for general or communion use, 5 pages long.

O LORD, MAKE NO TARRYING, by Theodore F. Fitch. Carl Fischer, Inc., New York. 16c.

A straightforward, powerful anthem for 4-part chorus of mixed voices; text from Psalm LXX. To be used a cappella. Requires good, strong soprano voices. Moves along at rather rapid tempo, has short incidental solo for contraltos, also equally short duet for tenors and basses. Good for general or special services, 7 pages long.

CHRIST THE REDEEMER, by Miguel Sandoval. G. Ricordi & Co., Inc., New York. 20c.

A 10-page anthem for mixed voices, with piano accompaniment. Text by Carmela Ponselle. Music is of more or less conventional type, with occasional use of dissonance in the vocal part and with a generally low bass tessitura. The grandiose chordal accompaniment toward end of anthem appears to be somewhat spectacular for the religious seriousness of the words.

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Stadium Concerts Finale Lists Many Celebrities

The Lewisohn Stadium closed its 29th season of summer concerts on Aug. 12, with an all-Beethoven program. The season included 38 concerts, attended by audiences estimated at more than 300,000.

The Beethoven evening, with Conductor Alexander Smallens, pianist Eugene Istomin and violinist Isaac Stern, made a fitting finale for the 1946 concerts. Opening with the First Symphony, Mr. Smallens emphasized well the lighter phases of the work; accompaniments for both soloists were excellent. A richness of style and a positive technique best describe Istomin's playing of the Fourth Piano Concerto; smoothness enhanced the entire performance. The Violin Concerto was a suitable vehicle for Stern's sure left-hand bowing. Both received ovations from an appreciative audience and played encores. A. A. R.

Elman Is Soloist

Pierre Monteux continued his widely acclaimed appearances at the Stadium with a concert on July 22, with Mischa Elman as the assisting artist. After Beethoven's Symphony No. 8, a transparent if somewhat heavy reading, Elman appeared at his very best when playing the Concerto in G minor by Bruch. Elman's incomparable tone was the greatest asset in a performance of noblest bearing. Though sometimes slowing the tempo more than desirable, he evoked from the score most stunning effects. For the Appalachian Suite by Copland, Monteux substituted Ravel's Rhapsodie Espagnole, which under his baton gains added importance. The rhythmic charm and harmonic color of this score sparkle and shine in Monteux's convincing interpretation. Elman gave his well-known reading of Lalo's Symphonie Espagnole, with all the brilliancy but also the lyricism and piquancy characteristic of his art. Some 12,000 listeners bestowed a rousing ovation upon soloist and conductor.

Pons Feted

The next two concerts were rained out, but Lily Pons, who appeared on July 25 and was at her very best, attracted a record crowd of 21,000. With arias by Verdi, Donizetti and Rossini and songs by Dell'Acqua and Bachelet, Delibes' Filles de Cadix and the Blue Danube thrown in as encores, she took her audience by storm. Monteux was the master-accompanist with his finely shaded orchestral assistance. The orchestral bill offered a dramatic and convincing reading of Franck's Symphony and an exquisite rendition of Debussy's L'Après-midi d'un Faune. How Monteux interprets this score should be an example to every conductor.

First Piano Quartet Heard

The final concert of the week on July 27 brought Alexander Smallens back in a dramatic reading of Rimsky-Korsakoff's Sheherazade. The second half of the program was taken over by the First Piano Quartet, in which Messrs. Garner, Padwa, Mittler and Edson reiterated their popularity gained with their regular appearances over NBC. An audience of 18,000 enjoyed their selections, which showed the excellent technical equipment of the four artists and their taste in arranging their numbers. The audience insisted on three encores. H. W. L.

Gerald Warburg, cellist, and Alexander Smallens were the protagonists on July 31, in a program of the Saint-Saens Cello Concerto in A minor, Beethoven's Fifth Symphony, Kabalevsky's Colas Breugnon overture and Copland's suite, Billy the Kid. Mr. Warburg, in fine estate, gave a nobly conceived exposition of the concerto. Mr. Smallens conducted ably, giving full value to the orchestral measures.

Heifetz Triumphs Over Rain

An audience of 15,000 music lovers sat through threatened and steady drizzle culminating in a downpour of rain on Thursday evening, Aug. 1, at Lewisohn Stadium to hear Jascha Heifetz, incomparable violinist, play Brahms' monumental Violin Concerto in D major with the Philharmonic Symphony Orchestra, under the direction of Efrem Kurtz. If Mr. Kurtz gave a rather perfunctory reading of Tchaikovsky's Pathetic Symphony, leniency of judgment must be allowed for weather conditions. He began the program with the Overture to Oberon by Weber.

The event of the evening, for which the vast audience came, was Mr. Heifetz's playing of the concerto. Despite the weather, the violinist played with his accustomed security and luminosity of tone, impeccable musicianship, and authority. Mr. Kurtz co-operated in the work which demands equal efforts from orchestra and soloist. Those who remained after the middle of the second movement, when rain began to fall (and many did) heard a performance unsurpassed in song-like beauty and played with emotional fervor and subtlety, and two encores—Tchaikovsky's Serenade for Strings and Hora Staccato by Dinicu. M. S. W.

Arrau in "Emperor"

The return of Efrem Kurtz to the leadership of the orchestra took place on Aug. 5, with Claudio Arrau, soloist, in the Beethoven "Emperor" Concerto. Orchestral numbers were Wagner's Rienzi overture and Haydn's Symphony in D, No. 13. Mr. Kurtz showed authority, sensitivity and artistic vitality in his conducting, controlling the orchestra expertly and eliciting performances of spirit and beauty. Arrau, in the Beethoven opus, played with his familiar mastery, winning much applause. C. G.

REHEARSING.

Maggie Teyte, soprano, who made her first open-air appearance in this country, at the Lewisohn Stadium, and Ezio Pinza, Metropolitan Opera bass, who shared the program, talk over a score with Efrem Kurtz, the conductor. (Photo by Ben Greenhaus.)

Lenchner and Simon

Paula Lenchner was soloist in the Letter Scene from Tchaikovsky's Eugene Onegin, and Abbey Simon in the Chopin Piano Concerto No. 2 in F minor on Aug. 6, with Efrem Kurtz conducting. He also presented the Tchaikovsky First Symphony, the first Stadium performance of this rich, melodious work, giving it an excellent introductory reading. Miss Lenchner's soprano tones were displayed to advantage in the Tchaikovsky excerpt, an unusual concert assignment. Summoned back for an encore, she sang Puccini's Un bel dì. The powerful and supple pianism of Mr. Simon was coupled with technical adroitness. He, too, was recalled by the enthusiastic audience, and added solo numbers by Ravel and Mompou.

Pinza and Teyte with Kurtz

The Aug. 8 concert had as special feature the first open-air concert appearance in this country of Maggie Teyte, British soprano, and the ebullient solo work of Ezio Pinza, Metropolitan basso, assisted by a small chorus in excerpts from Boris Godounoff, with Efrem Kurtz as conductor. The latter gave a sincere and poignant reading of Tchaikovsky's Romeo and Juliet, as well as shorter items by Rossini and others. Pinza sang superbly in the Russian opera scenes, despite some distraction from planes. In the second half he did the Catalogue Aria from Mozart's Don Giovanni with fine unction, adding a popular Italian love song. Miss Teyte's contribution, which came late in the list, included Berlioz's L'Absence, the Welsh song Oft in the Stilly Night, and Hahn's Sie mes vers, as well as several encores including a Chopin vocal transcription and the popular Springtime in Vienna. Her perfection of tone spinning and lyric line came through with surprising success, and she exerted her personal magic despite the interposition of loudspeakers. The audience was estimated at 20,000 and very enthusiastic. R. M. K.

"An Evening With Romberg" aptly describes the Stadium concert on Aug. 10. Roly-poly Romberg directed the orchestra in well-known melodies of Offenbach, Strauss and Kern. Soprano Marie Nash and baritone Gene Marvey sang Romberg "hits" in acceptable light operetta fashion. A. A. R.

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New York Federation of Music Club Notes

Olivia Knox, president of the New York Federation of Music Clubs, presided at the Central New York Composers' Festival sponsored by the Oneida Musicale. Mrs. Charles H. Elliot was general chairman of the festival and contest, and has played an important part in organizing and creating interest in local composers in that section of the State. Mrs. Elliot has been appointed by Mrs. Knox to the New York State Chairmanship of Composers, and she hopes to establish a composers' section in the clubs.

Bulletins are now off the press with reference to the 1947 Young Artists Auditions and the 1947 Young Musicians Contests. The bulletins may be obtained from Mrs. Paul J. Weaver, Music Clubs Magazine, 113 Green Street, Ithaca, N. Y. Dr. Warren Erb, of New York City, will again be chairman of the Young Musicians Contests. This year Edwin Hughes will not assume the post of Young Artists Audition Chairman, because of heavy responsibilities, but will serve on the New York Board.

Mrs. Arthur Hafela, president of the Liberty District of the National Federation of Music Clubs, comprising the combined State Federations of New Jersey, New York and Pennsylvania, announces a District Day to be held on Nov. 13, at the Essex House in Newark, N. J. A reception will be held at 11:30 A.M., and a luncheon at 12:30 o'clock, honoring Mrs. Guy Patterson Gannett, National president.

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KING GUSTAV V GREETS DR. RUSSELL KINGMAN,

right, cellist of the American String Quartet, when the American visited the monarch recently for a week at his summer home near Varberg in Sweden.

(Photo by European.)

NFMC Announces 1947 Young Artists' Auditions

The Young Artists Auditions of the National Federation of Music Clubs take place in March and April of 1947. Regional hearings, new in these auditions (they were formerly held by states and districts) will be three in number, held in Denver, Kansas City and Baltimore, with the national finals following in New York. Both regional and national auditions will be conducted by the national chairman, Ruth M. Ferry of New Haven, Conn.

Rules of the auditions are as follows:

The auditions are open to competitors in piano, violin and voice who are native or naturalized citizens of the United States, and to citizens of Canada, Mexico, and other Central and South American countries, who are between 20 and 30 years of age. Servicemen over 30, now released from military service, who were able to meet all the requirements at the time of prior auditions will be eligible to compete in 1947.

A $1,000 award is offered the winner in each classification and an additional award to the national voice winner is a paid appearance in Orchestral Hall, Chicago, in the Musical Art Song Cycle Series to be sponsored by the Society of American Musicians of Chicago during 1947-48. The Associated Music Publishers, Inc., offers to the winner or winners of the national finals, in the case of a single winner, a choice of $50 worth of new music or reprints of European editions published by them; in the case of two winners, $25 worth of music each, and in the case of three winners, $20 worth of music each. The gauge of judging is fitness for a national concert career.

Artist advisers are Pierre Luboshutz, for piano; Albert Spalding, for violin; Marie Sundelius, for woman's voice.

On the National Executive Auditions Committee, representing the Federation, are, in addition to Miss Ferry, Louise H. Armstrong of Portland; Etelka Evans of Cincinnati, chairman of the education department of the federation, under the auspices of which the auditions are held; Doris Adams Hunn of Des Moines; Anna C. Molyneaux of New York; and Mrs. Charles H. Pascoe of Tucson.

Clubs Hold Pilgrimage To MacDowell Shrine

PETERBOROUGH, N. H.—This by no means sleepy New England town and the MacDowell colony played host to music club officers, music enthusiasts and aspiring musicians from many sections of the Northeast in a four-day pilgrimage to the MacDowell colony.

Sponsored by the Massachusetts Federation of Music Clubs, this pilgrimage is expected to become a yearly event. Chief author of the idea is the Massachusetts Federation new president, Mrs. Robert S. Hoffman, who planned and executed the whole project with the assistance of Federation officers, MacDowell Colony trustees and town officers.

Highlight of the activities was a program presented by young musicians in the Town House. Stars of the event were two eleven year old performers who deserve the title of prodigy. The first, Bernard Kritzman, a Boston-trained pianist, played Gershwin's Rhapsody in Blue in a manner to put to shame some recent performances of the same work in Boston's august Symphony Hall. The second was the recent winner of the $750 Edgar Stillman Kelley scholarship, Robert Menga of Foxboro, Mass. His playing of the Mendelssohn Violin Concerto was smooth and finished. Both lads will bear watching. Two young New England singers, Helene Weideman, coloratura, and Jane Thomsen, lyric soprano, disclosed fine, well-trained voices.

Other interesting events included conducted tours of the Colony, exhibitions of original MacDowell manuscripts, a folk-dance festival, special church services and several social events. Music, artistic and social leaders of the Monadnock region acted as host and served on the various committees.

J. W.

Minuetta Borek's Engagements

Minuetta Borek, pianist, who is spending the summer in Western Canada, is giving a concert in Vancouver on Sept. 27 and is scheduled to appear in a New York recital at Town Hall, Nov. 17, including the first performance of her own Ballet Sonatina.

JOSE FERNANDO,

tenor, was heard on Paula Stone's program, Framework for Fame, over WNEW, July 11. Mr. Fernando, who is an artist pupil of Mme. Betsy Culp Dornay, made his operatic debut in the summer Festival at Jacob's Pillow, Mass. (James Kollar Photo.)

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St. Louis Orchestra Names Soloists; Opera Season Closes

ST. LOUIS, MO.—Vladimir Golschmann will return for his sixteenth year as conductor of the St. Louis Symphony Orchestra when it opens its sixty-seventh season in October. The orchestra will maintain its regular strength of musicians for the 1946-47 season with Harry Farbman returning for his fourth season as concertmaster and assistant conductor. Among the soloists who will appear are Jesus Maria Sanroma, Eugene List, Artur Rubinstein, William Kapell, Robert Casadesus, Alexander Uninsky, Claudio Arrau and Ania Dorfmann, pianists; Jascha Heifetz, Zino Francescatti, Mischa Elman, and Isaac Stern, violinists; Joel Berglund, Carmen Torres, Frances Yeend and Mario Lanza, vocalists; and Gregor Piatigorsky will appear as cello soloist.

Sigmund Romberg's East Wind ushered in the last half of the successful brilliant twelve week season of the St. Louis Municipal Opera. Attendance had been of record breaking proportions from the beginning with every performance accommodating patrons in extra chairs and on the grassy slopes bordering the amphitheatre. Musical director, Edwin McArthur continued as one of the stellar attractions for his excellent handling of the gigantic musical ensemble, and Watson Barratt's scenic inventions were a joy to behold. Wilma Spence and Edward Roecker had the leading roles in the East Wind production, which was produced here for the third time, and Earl Covert, baritone, effected his St. Louis debut.

Happily, the opera has had clear sailing as far as weather is concerned and in the season just completed few performances were lost. Other works were: The Prince of Pilsen; Robin Hood; The Wizard of Oz, and a two weeks' showing of The Great Waltz.

Chapple on Podium

Stanley Chapple, permanent conductor of the Little Symphony, continued to interest music lovers with his well chosen programs which he directed in the quadrangle at Washington University. Each Friday evening more than two thousand persons were in attendance, a growth from a mere sprinkling of the faithful at the inception of the organization twelve years ago, to the present following which is likely to tax the capacity of the present setting in another season or two.

Classic and modern literature for small orchestra, many works having their first performances, make these concerts intensely interesting and in addition, various local soloists are presented. Mr. Chapple also conducts a lecture series at the St. Louis Art Museum which attracted a large assemblage. The concerts are also broadcast by transcription over Station KSD on Saturday afternoons.

O. C.

New Series for Cleveland

CLEVELAND.—Two courses are added to our winter schedule. Giacomo Bernardi who has been active in the field of operatic attractions is adding to his San Carlo Operas concert appearances by Patrice Munsel, Jan Peerce, a joint recital by Licia Albanese and Charles Kullman, Larry Adler and Paul Draper, three performances by the Ballet Theatre and one Haensel and Gretel performance by the Chicago Civic Opera; this series will operate under the name of National Concert Series.

The Public Music Hall series will be under the management of Frederic Gonda and will include Piatigorsky, Paul Robeson, Tossy Spivakovsky, Vronsky and Babin, the Pittsburgh Symphony with Fritz Reiner and the Minneapolis Symphony with Mitropoulos. With the Boston and Philadelphia Orchestras in Mrs. Brudno's Civic Concert Course and our own twenty pairs of symphony concerts already sold out by subscription the winter promises to be an exciting one musically speaking.

ROSE WIDDER.

Buffalo Philharmonic to Give Mahler Work

BUFFALO, N. Y.—Plans for the Buffalo Philharmonic Orchestra season will include ten major symphonic concerts, with William Steinberg conducting, as well as twenty popular programs on Friday evenings. The children's series includes at least seven events.

Soloists for the regular concerts will include Heiftez, Serkin, Huberman and others; a performance of Verdi's Requiem, an all-Wagner concert, and the first local hearing of Mahler's Song of the Earth will be featured.

The Philharmonic Summer Pops Orchestra has been heard in a weekly series of concerts in Kleinhans Hall, under the baton of Fred Ressel, with soloists.

Post-war Greece, Despite Hardships, Subsidizes Music

CONSTANTINE CALLINICOS
(Photo by George Maniatis.)

Most concert-goers would be hard put to mention the name of a Greek composer, and with good reason. To the knowledge of Constantine Callinicos only one Greek symphonic work has ever been presented in the United States. That is the Greek Fantasy by George Vitalis which was conducted at Carnegie Hall in New York City late this spring.

Born in New York of Grecian parentage, the first experience Callinicos had with music was at the age of six. His piano lessons were unorthodox, to say the least, for his teacher liked liquor more than the piano, and to lessen his pedagogical troubles would write the names of the notes directly on the keyboard. That state of affairs did not last long, and at the age of seven, young Constantine was taken by his parents to Athens, where he studied music first at the Hellenic Conservatory and then at the Athens Conservatory of Music. This study was all under scholarships.

In 1936 he returned to New York, and in 1939 he toured the U.S. and Canada as accompanist to Lily Pons. Starting in 1940, he received a fellowship in conducting at the Juilliard Graduate School. During all of these years, Callinicos worked under instructors of international fame. Among his teachers were Spyros Pharantatos, Ernesto Berumen, and the late Josef Lhevinne (piano), Mario Varvogli, Burle Marx and Bernard Wagenaar (composition), the late Albert Stoessel, Edgar Schenkman and Dimitri Mitropoulos (conducting). The army called in 1943 and Callinicos spent three years in service. Before that, however, he had married Olga Avramova, the Bulgarian born soprano, whom he had met through his concert work.

Subsidies for Music

Like many European countries, he points out, Greece also subsidizes the opera and symphony. Musical activities there have always been lively, with local and European artists concertizing extensively throughout the winter season. The State Symphony Orchestra has a year-round schedule, with outdoor concerts during the summer at the Theater Herodou Attikou, which is under the Acropolis.

Athens has three major conservatories, one of which is supported by the government. There are, also, many music schools throughout the country. In general, Callinicos noted while he was in Greece, French and German influence dominate the educational system, and most students thus have the opportunity to acquaint themselves with both, which helps to develop individuality.

Greece has a rich literature of folksong. Much of it owes its origin to the long oppressive period under the Turkish rule. Strongly nationalistic, most Greek composers generally make use of that folk element, but a few prefer to detach themselves from any such influences. The Byzantine derivation also can be noticed in the work of certain Greek composers.

Callinicos believes that Greek composers have something to say. He also is an American. Thus he plans to program American and Greek works whenever possible. In such a way he will not only be able to pay tribute to his ancestral background, but also ally himself with his contemporaries.

R. K.

Guggenheim Awards Made to South Americans

The Guggenheim Memorial Foundation has announced an extension of its fellowship awards to five more South American countries, Bolivia, Colombia, Ecuador, Paraguay and Venezuela. It will add twenty Latin-American awards to its list, aggregating $50,000, beginning next year. A list of 157 fellowship awards to men and women who served in the armed and civilian services was announced. Latin American fellowship awards included those to three composers: A. Tosar Errecart, Uruguay; Claudio Santoro, Brazil; and Alberto Ginastera, Argentina.

Traviata Sung by Mascagni Guild

The Mascagni Opera Guild, Josephine La Puma, artistic director, presented La Traviata at the Community Center on Aug. 11. This training group shows progress, and is proving a good medium for giving experience to young artists. The Traviata performance had Milli Adoli in the title role, singing well and with feeling, and capable also were Michael Guida (Alfredo) and Americo Iorio (Germont). Paul Alden conducted, and lesser roles were taken by Linda Maritz, Carmela Conigliaro, Armando Sogno, Carlos Flores, Paul D'Amato and Angelo Careccia.

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Dell Concerts Draw 206,000

PHILADELPHIA.—The Robin Hood Dell series provided many unusually interesting programs, the majority under Mitropoulos. George Szell led three programs in mid-July, and other guest conductors with one concert each included Sigmund Romberg, William Reddick, Daniel Saidenberg, and Franz Allers.

Soloists with Mitropoulos were Dorothy Maynor and James Melton, vocalists; Nathan Milstein, violinist; Abbey Simon and Anna Xydis, pianists, and James Chambers, solo-horn. Mitropoulos himself appeared as piano soloist in the Prokofieff Third Concerto, conducting his own accompaniment and scoring a tremendous ovation.

Szell had as soloists Rudolf Firkusny, pianist, and Joseph Fuchs, violinist. Romberg led a program largely devoted to his own music with Marie Nash and Gene Marvey for the vocal selections before an audience of 16,500. Daniel Saidenberg conducted for Alec Templeton, the concert attracting 15,000. Larry Adler, harmonica virtuoso, was starred on the Reddick program; and Alicia Markova and Anton Dolin did solo dances and duos as highlights of the bill led by Allers.

Novelties included the rarely heard Sixth Symphony of Schubert and Mahler's First, the last set forth magnificently by Mitropoulos. He also introduced Menotti's Sebastian ballet suite. Another novelty—led by the composer—was Reddick's Espanharlem. Attendance at the 16 July concerts totalled 111,000.

Straus Leads Works

Nearly 11,000 turned out on Aug. 1 for a "Viennese Festival" conducted by Oscar Straus with Evelyn Case, soprano, and Lanny Ross, tenor, as soloists. Much of the music was from Straus' operettas. On Aug. 5, Whittemore and Lowe, duo-pianists, scored greatly in Poulenc's D minor Concerto and popular items by Rodgers, Kern and Conrad. Mitropoulos slate of orchestral numbers featured Max Reger's Variations and Fugue on a Theme of Mozart and works by Berlioz and Barber.

The crowd was 13,500 for a concert with Eleanor Steber as soloist and Mitropoulos as conductor on Aug. 8. The Metropolitan soprano sang splendidly several Puccini arias and songs by Kern, Gershwin, Lehar and others. The orchestral fare consisted of Haydn's D major Symphony, No. 10; Pick-Mangiagalli's Notturno e Rondo Fantastico, and pieces by Purcell and Debussy. Mitropoulos' all symphonic list on Aug. 9 brought Bruckner's Symphony No. 4 ("Romantic") and Tchaikovsky's Symphony No. 4.

The final concert on Aug. 10, attended by 11,000, featured a request program—the Overture and Venusberg Music from Wagner's Tannhaeuser; the Prelude and Love Death from Tristan and Isolde, and Tchaikovsky's Symphony No. 5. At the close there was a vociferous ovation for Mitropoulos, with many recalls to the stage. The concert completed his second summer here as Dell artistic director and conductor-in-chief—his first under a three-year contract signed at the end of the 1945 series.

Total attendance for the 28 concerts was some 206,000, according to David Hocker, manager, this being the most successful of the 17 seasons to date.

Barzin Forces in Broadcasts

Broadcasts of the National Orchestral Association have received one of the first awards of the Tenth American Exhibition of Educational Radio Programs sponsored by the Sixteenth Institute for Education by Radio, Ohio State University. Behind the Scenes in Music was one of the few programs over a local station to be thus recognized.

The 1945-46 season of the association ended with the last rehearsal on June 28. A resume of activities during this period shows: 131 players enrolled at the beginning of the season, Aug. 1, 1945, which expanded to 299 players total enrollment, 100 of the additional players being ex-servicemen; 98 rehearsals (294 hours); 4 Carnegie Hall concerts; 1 War Bond Concert at Hunter College; 168 compositions read, rehearsed and performed; 48 soloists presented, including young artists who played concertos with the orchestra at rehearsals; 18 young conductors given opportunity to rehearse the orchestra on a schedule basis; 34 presentations of Behind the Scenes in Music radio series, including two series: Instruments of the Symphony Orchestra, with prominent soloists, and Program Music Works, based on folklore and other stories, with narrator; 48 demonstrations of orchestral instruments by groups of players from the training orchestra in public and private schools; 4 demonstration-concerts for the Junior High School in Oceanside, L. I.

Metropolitan Russian Male Chorus Plans Concerts

"One world in music" is not a trite phrase but becomes a fact at a rehearsal of the Metropolitan Russian Male Chorus under the direction of Peter J. Wilhousky, choral and orchestral conductor. Formed early in 1941 to sing and foster Russian Orthodox Church and Slavonic secular music through radio, public and private concerts, the group consists of 41 American-born Russians. President Walter V. Chanas, an architect; secretary John J. Wapner, a Western Electric employee, and assistant director Fred Swibitsky, high school music teacher, make up a typical cross section of men, who, though American in spirit and action, are preserving and giving authentic interpretation of Russian music. The group has a tentative schedule of concerts for this winter.

A. A. R.

Golschmann in Europe

Vladimir Golschmann, musical director of the St. Louis Symphony, flew to Paris July 2, following two concerts with the NBC Symphony June 23 and 30. On July 11 and 12, the Paris-born conductor was to direct two concerts of the French National Radio Orchestra. He was to be back in this country in August. Before returning to his own orchestra in St. Louis, Golschmann will be guest conductor with the Cincinnati Symphony for one of its opening pairs of concerts Oct. 11 and 12. He also will be guest conductor of the Rochester Philharmonic and of the Montreal Concerts Symphoniques next winter.

JEAN GEIS,
pianist and member of Sigma Alpha Iota's chapter at the College of Music in Cincinnati, is among members of the fraternity recently receiving special recognition in the form of scholarships. Miss Geis is the recipient of a Juilliard Fellowship for the second consecutive year, and is a student of Olga Samaroff Stokowski.

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LEONORA CORONA
(Photo by Bruno of Hollywood, N. Y.)

American Prima Donna

One Thanksgiving Day, the Metropolitan Opera presented a new Leonora at the matinee Travatore. She was tall, lovely Leonora Corona, who during her first season sang her way to the top-name roster with twelve starring roles.

Born in Texas, her fine voice was early recognized, and Miss Corona was sent to Europe for general education, with accent on fundamentals of musicianship, voice and the various facets of stage training. She made her debut as Elena in Mefistofele at the Costanzi in Rome; then came appearances at the Royal Opera House in Portugal, a contract with La Scala in Milan and the Metropolitan in New York.

Although winning acclaim as a concert artist, Miss Corona centered her interest on opera, a logical decision, for besides her dramatic voice, her appearance is that of a heroine of the lyric drama.

Having established her reputation as a singer in the Italian wing of the opera, with excursions into the French when Thais or a similar role beckoned, Miss Corona recently turned to the Wagnerian field and was engaged to sing Isolde, Elisabeth and Bruennhilde in Siegfried.

To questions about the different styles of stage and song, she replied that her intention had always been to sing the great German roles. "My taste seemed to lean towards this music. I was told early in my study that my voice was essentially Wagnerian, but I believed that these operas should not be attempted until the right time of maturity in voice and artistry arrived. I still love my Italian parts, however, and intend to continue with them; I could never give up my beloved Norma or my favorite Tosca. It's like having two loves, but both adjustable!

"The strange thing is that singing Wagner music does so much for the voice," Miss Corona continued. "The outlines of the two musical forms differ; the Italian is all curves, the Wagnerian moves in straight lines and squares, a sort of Greek-key design. But there is no need to 'bark' the phrases. Wagner himself advised singers to 'go to Italy, learn *bel canto* style'! And in his music, though the attack is direct, without *portamento*, the voice must flow and float.

"After working on Isolde, which runs the entire vocal and emotional gamut, I found my Aida had grown. I was amazed to feel new brilliance and ease in the floritura of the Don Giovanni arias."

Miss Corona's experience seems to prove that the famous teachers of other days were right in claiming that a voice, properly produced, need never be put into pigeon-hole categories or limited artistically.

"I was warned," Corona related, "that I should be prepared to spend two days in bed after my first Isolde. Instead, I was in even better voice at the Liebestod than at the start and I had not the slightest reaction."

She indicates that the styles of action in German and Italian opera also differ; the first is ecstatic but sombrely restrained, with gesture and music woven together, without one superfluous movement; the Italian permitting spontaneous, almost *ad lib* action.

There can be much wasted energy in motion, Miss Corona believes, "especially in opera, where even the lift of a finger costs something if not necessary."

With a repertoire of 50 roles in Italian and French opera plus the complete soprano list of the Ring, she is preparing for a season which includes engagements in America, Italy, France and Holland.

•

Singing for Health

The old saying, "A healthy mind in a sound body" (*mens sana in corpore* sano), is a fundamental truth underlying successful artistry, says Berta Gerster Gardini. Herself a former operatic singer and daughter of Etelka Gerster, Mme. Gardini uses in her teaching a combination of breath and body control which she finds not only advantageous for total purity and *bel canto* legato singing, but actually beneficial to the general health and well-being of her pupils.

"It is not a new discovery that correct posture and co-ordination of impulse and breathing can cure or eliminate many physical afflictions," said Mme. Gardini. "Many singers go on endlessly working for vocal ease and assurance; they are muscularly tense, they gasp like fish out of water, and they continue to wonder why artistry eludes them."

Vivid Historic Background

Mme. Gardini related something of the historic background of this specialized system of vocal work, which apparently was first adequately described 100 years ago by Manuel Garcia in his instruction of Jenny Lind, Henriette Nissen, and other noted singers. The point of the account was the recorded improvement in health as the vocal powers increased.

In her famous mother's studio, Mme. Gardini observed and experienced the working of the traditional teaching method, which is said to have aided even in the cure of lung affections.

To sketch briefly the events of a colorful life, Berta Gerster-Gardini at 17 sang informally for the Empress of Germany and immediately afterward was engaged for the Berlin Royal Opera—now the Staatsoper—and went on to engagements in Italy. During World War I, as the Italian wife of a German tenor, Walther Kirchhof of Bayreuth fame, she was in an uncomfortable position, and turned all her energy and talents into work in hospitals and rehabilitation centers. Here she learned the therapeutic value of singing, not only for morale but actually as a physical restorative.

In 1922 Mme. Gardini came to America with her former husband, Fritz Reiner. She later established a New York studio and added work amongst the crippled and disabled to her normal student teaching.

Forums on Singing

At the Gerster-Gardini Studios the last Sunday in every month is given over to a Forum during which a program is given, voice problems discussed and analyzed, and the progress of the handicapped pupils observed.

Mme. Gardini states that her greatest desire is to have the opportunity of imparting her working methods to teachers who will be able to handle classes around the country.

"Singing your way to health" includes calisthenics, vocal and physical, all designed to aid mind, body and voice well-being.

HILDA KOSTA
appears in recital at Barry College, Miami, Fla. The contralto has been engaged by the school for concerts and as an instructor during the coming season. Her New York recitals are scheduled for Town Hall, Dec. 29 and Times Hall, Feb. 23 and March 30. (Photo by H. W. Hannau.)

ELEANOR KNAPP,
mezzo-soprano, has been signed by Gaetano Merola for the entire season of the San Francisco Opera Company. She makes her debut as Stephano in Romeo and Juliet. (Photo by J. Abresch.)

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Activities of the Artists

Alexander Uninsky will tour France, Belgium, Switzerland, England, Scandinavia and Holland from March to May, 1947.

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In January, February and March, Rosalyn Tureck is booked for concerts in Scandinavia, England, Holland and Belgium.

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Winifred Heidt will appear at Covent Garden, England, from December to March, 1947.

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Erno Balogh, pianist, gave summer recitals at Cornell University, the Bowling Green (Ohio) State Teachers' College and Miami University, Oxford, Ohio.

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Marguerite Kozenn, soprano, and Julius Chajes, composer-pianist, left on Aug. 5 on the S.S. Ericsson for a two-months' concert tour in France, Czechoslovakia, Austria and Switzerland.

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Reah Sadowsky, pianist, played Jacques de Menasce's Perpetuum Mobile on a recent program in WNYC's Keyboard Master Series.

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Greta Maria Schoenwald (Mrs. Thomas W. Phillips, Jr.) presented her former pupils Penelope Vassilaros, Mary Kalmer and Constance Makris in a voice recital at Phillips Hall this summer.

•

Ernst Gebert has returned from a six months' tour of the Philippines, Okinawa and Japan as musical director of Rosalinda, presented for the occupation forces.

LuCretia Ferre, soprano, artist-pupil of Solon Alberti, gave a recital in Salt Lake City on June 24.

•

The New York College of Muic, Arved Kurtz, director, opened for registration and placement examinations on Aug. 31, with individual lessons beginning Sept. 3 and classes in theory, music history, opera, languages, chamber music, orchestra, etc., opening on Sept. 9, 10, 11, 12, 13 and 14.

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Regina Resnik, soprano of the Metropolitan Opera, was married on July 18 to Harry W. Davis.

•

Tossy Spivakovsky, violinist, spent the summer teaching and vacationing at Hancock Point, Me.

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Audrey Bowman has signed a contract with Covent Garden to sing leading roles in Il Trovatore, Turandot, Magic Flute, Purcell's Faerie Queen and Britten's Peter Grimes.

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Sidor Belarsky, baritone, who has been concertizing in South America, was invited by Fritz Busch, conductor, to appear as soloist in the Wagner Festival at Montevideo, which opened on Aug. 10.

•

Janet Fairbank, the American soprano, sang a program of contemporary songs under the auspices of the Convocations Committee at Muncie, Ind., recently.

•

Alfredo Antonini conducted a Fiesta Mexicana in Montreal at the Molson Stadium, inaugurating the Canadian Concerts and Artists first outdoor presentation of the summer season. Highlighting the program was Nestor Chayres, Mexican tenor; Spanish dancers Maria Teresa Acuna and Federico Rey; the Los Panchos trio, singing guitarists, and Sydney Raphael, pianist, who soloed in Audinot's Rhumba Rhapsody.

•

Maryla Jonas, Polish pianist, is scheduled for 50 cross-country engagements during the coming season. Returning from vacation in Mexico City in mid-September, the artist will appear as soloist with the New York Philharmonic Oct. 10, 11 and 13. Her next Carnegie Hall recital is set for Dec. 7.

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Charlotte Martin, pianist, is touring in Mexico this summer. She will give recitals at the Mexico City Teatro de Bellas Artes in September.

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During her forthcoming transcontinental concert tour, Florence Mercur will feature Three Impressions for Piano, written for her by J. D. Robb, Dean of College of Fine Arts of the University of New Mexico.

•

Nord Cornell, baritone, returned from Atlantic City where he sang leading roles in Blossom Time, Merry Widow and Naughty Marietta, and is now being booked for concerts exclusively under Annie Friedberg's management.

Enzo Mascherini, who made a debut at the Opera Nacional in Mexico City in La Traviata, learned the role of Scarpia in three days, substituting for a colleague who was ill.

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Stella Roman was re-engaged for three more performances in the Cincinati Summer Opera season, a repeat of La Boheme, one of Aida and also Il Trovatore.

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The Rachmaninoff Fund, Inc., has announced the appointment of Dale Phalen as assistant executive director, with headquarters in the Fund's national office in the Steinway Building, New York City. Recently released to inactive duty from the Navy, where he held the rank of lieutenant-commander, Mr. Phalen was formerly executive secretary of the Berkshire Symphonic Festival.

•

Frederick Lechner, baritone of the Metropolitan Opera, is singing Beckmesser in Die Meistersinger at the Teatro Colon under Erich Kleiber during August and September.

•

Robert Shilton, baritone, now under the management of Ludwig Lustig, has been re-engaged by the Philadelphia La Scala Opera for 1946-47.

•

Celia Salomons, pianist and teacher, has returned from a vacation in Mexico.

•

Anne Brown, soprano, left for Europe on Aug. 9 by plane to sing Bess in Copenhagen and give concerts in other countries. She returns in November.

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PARIS MUSIC CONTEST RESUMES

The Marguerite Long-Jacques Thibaud Contest, which was held every three years with the purpose of recognizing exceptionally talented young artists, will take place for the first time since the war in Paris in December, 1946. Because of the interruption during the last few years the age limit for the current contest has been raised to 35. The contest will consist of a preliminary session on Nov. 29 (violin) and Nov. 30 (piano). The two final sessions, open to the public, are on Dec. 2 and 3 (violin) and Dec. 4 and 5. Those interested in entering the contest should send a certificate from their school or teacher, their age, nationality and a list of works to be played in addition to those on the program, to Secretary, Prix Marguerite Long-Jacques Thibaud, 30, Boulevard des Italiens, Paris.

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LONDON "Proms" Bring New Scores

By HUGH LIVERSIDGE

LONDON.—The BBC "Proms" opened at the Albert Hall 'mid scenes of great enthusiasm. The first concert was conducted by all three conductors who are handling the series—Sir Adrian Boult, Basil Cameron and Constant Lambert. Cameron conducted the first British performance of Shostakovich's Ninth Symphony. The work is musical but of no great originality or depth. To date the most profound impression has been made by Dr. Vaughan Williams' conducting his beautiful and friendly "London" Symphony. There are passages in this work which show our great composer at his happiest.

Birmingham Too

The City of Birmingham Orchestra, under its conductor, George Weldon, had a series of "Proms" in the Town Hall. First performances included Three Trivia, by Mary Chandler, and Energ Eselv, by Nila Naguav. Ruth Gipps' Death on the Pale Horse was also performed and the season ended with Sir Henry Wood's Fantasia on British Sea Songs. Part of the programs on the opening night of Aug. 13 and that of the 16th were broadcast.

A concert chosen by the youth of Birmingham consisted of the following works: the Mendelssohn Violin Concerto, the Grieg Piano Concerto (one movement), Fantasy-Overture Romeo and Juliet (Tchaikovsky), Water Music (Handel-Harty), Polovtsian Dances (Borodin), and the William Tell Overture (Rossini). Not a very inspired selection perhaps, but proof of the widespread interest in music aroused by the orchestra under its conductor, George Weldon.

Hallé Sets Record

The Hallé Orchestra can look back with satisfaction and pride of achievement, while at the same time looking forward to the next season as a further consolidation of the great reputation already established by Barbirolli.

The full season has comprised no less than 224 concerts, ranging the country from Kirkcaldy to Bournemouth. The first week of July was spent at the Harrogate Music Festival (6 concerts). A Beethoven program—including Symphonies Five and Eight; an evening of ballet music which included Ravel's Daphnis and Chloe Suite No. 2; Clifford Curzon playing the solo part in Falla's Nights in the Gardens of Spain, and Franck's Variations Symphoniques. This program also included a memorable performance of Debussy's La Mer. Norah Gruhn and Percy Heming sang arias in a Viennese program, which contained the Rosenkavalier Suite of Richard Strauss and Schubert's "Unfinished" Symphony.

Torquay Orchestra Has Peak Season

The Torquay Municipal Orchestra is now well into its stride and the season of special summer concerts is attracting very large audiences.

The task of providing programs to meet the varied tastes of visitors is not an easy one. It is interesting at times to take a backward glance and compare what was considered popular fare only a few years ago with present-day needs. Not only is it an interesting but a heartening experience. The upward trend becomes apparent at once and although, speaking broadly, audiences are not prepared to accept the purely experimental, yet they gladly welcome really good music which has a melodic appeal and which conveys a genuine message irrespective of the idiom employed.

Although the advent of summer brought many extra duties and curtailment of rehearsal facilities, yet many interesting works have figured in recent programs. Among these may be mentioned a new work for piano and orchestra, Fantasy by Reginald King, with the composer as soloist; Aubade Heroique, Constant Lambert. Two Interlocked French Melodies, Ethel Smyth, and the charming Nocturne by Norman O'Neill. Standard Concertos included the Schumann Piano Concerto with Adela Verne; Saint-Saens' No. 3 in B Minor with Marie Wilson; Rachmaninoff No. 2 in C Minor with Smeterlin; and the Max Bruch in G Minor. Symphonies include No. 5, Beethoven; No. 5, Schubert; No. 40 in G Minor, Mozart, and Mendelssohn's "Italian." Other interesting works are Symphonic Poem Phaeton, Saint-Saens, and The Gods Go A-Begging, Handel, arr. Beecham. From this list it will be seen that a genuine effort is being made to consider all tastes and at the same time to maintain a really musical standard by Ernest Goss, the orchestra's talented conductor and Torquay's music director.

Unger and BBC

Dr. Heinz Unger gave a remarkably fine broadcast with the BBC Symphony Orchestra. He infused new life into old bones by giving familiar Beethoven, Tchaikovsky and Wagner works. The Siegfried Idyll for once, was truly idyllic and Tchaikovsky's 4th Symphony a veritable *tour de force*. This broadcast was one of the best we have heard for some time.

Don Pasquale Sung

The Music Art and Drama Society presented Don Pasquale in Italian at the Cambridge Theatre. It was indeed a pleasure to hear and see this enchanting trifle once again. The work was admirably staged and presented—better than the usual run of English operatic performances, but not so good as a first-class Italian one. Honors fell to Mariano Stabile as Dr. Malatesta and Alda Noni as Norina. Stabile still sings and acts as well as ever, and Noni was a decided asset as Norina. The rest of the cast was filled by British singers. Martin Lawrence made a good showing as Pasquale. As Ernesto, Andrew Macpherson showed a nice *cantante* style but his voice is too thin to carry over an orchestral *fortissimo*. The vocal director was Dino Borgioli, former lyric tenor of La Scala, and Alberto Erede conducted.

Georges Thill to Tour U. S.

Georges Thill, tenor of the Paris Opera, has signed a contract with the American-Canadian Concerts and Artists bureau. He will arrive from Australia in October for recitals and operatic appearances here.

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How Can Time Be Split Between Academic and Music Study?

Music vs. Academic Subjects, or Where, Oh, Where Is That Practice Period? is a tense little drama in which most piano teachers are cast these days.

"It's a problem constantly on my agenda this season," said Ernesto Berúmen, of the La Forge-Berúmen Studios. "It is comparatively new to me, since I have only recently taken a few pupils of grammar school age, most of my students being high school and college age and beyond.

"I find that by the time a youngster has attended school, had adequate recreation and done his home work, there is little time left for piano practice."

Re. Tutoring at Home

The interviewer reminded Mr. Berúmen that highly talented youngsters sometimes have arrangements with the Board of Education whereby they are tutored at home in academic subjects, and are thus free to adjust their own study schedule with music as the dominating factor. We asked whether he would suggest this for the gifted child.

"No, I myself never would. No matter how great a youthful talent seems to be, it is part of a growing and developing mind; no one can tell when musicianship may be overbalanced by other qualities as the child matures. I think it is too great a responsibility for the teacher to advise concentration on music to the extent of taking a child out of school and depriving him of normal contacts. Such isolation, to my mind, is not best for personality."

The question was then broached as to whether, when the child reaches high school, he thought the same principle applies.

"More or less. I think he is still better off in school with his classmates. But by that time, if music is his most conspicuous talent, a child has less trouble making scholastic arrangements.

"However, when he has graduated from high school—then, I believe, a competent teacher can tell whether or not the talent is of professional calibre. Advice can be given accordingly, and the student then is old enough to make his decision."

ERNESTO BERUMEN
(Photo by J. Abresch.)

When Practice Time Is Scant

Before the student graduates from high school, we asked what he would suggest to the harried piano teacher whose pupils don't have time enough to practice.

"About all we can do is keep up our end of the tug-of-war—emphasize the importance of music in all educational organizations; and, most important, assign lessons to fit the needs of the individual pupil so that he can make the most of whatever practice time he has. Even 45 minutes intelligently and regularly used, is better than a long period of mechanical pounding."

Berúmen, after the most active season of his teaching career at the La Forge-Berúmen Studios, has continued his work into the summer, presenting a number of his students in solo and group recitals. Besides taking care of this influx of pupils, he serves as chairman of the membership committee for the Leschetizky Association and in other official capacities; and judges for the National Guild of Piano Teachers.

M. L. S.

San Francisco Fetes United Nations

By EDWIN J. SIMON

SAN FRANCISCO.—The summer season in the Bay Area is fairly quiet, and, with a few exceptions, is being given over this year to locally produced music. Most important exceptions are the Roth String Quartet, which played four concerts at the University of California, the Budapest String Quartet, in six concerts in San Francisco and six at Mills College, and the Albeneri Trio, which plays eight concerts at Stanford University under the auspices of the Elizabeth Sprague Coolidge Foundation of the Library of Congress.

An outstanding attraction in San Francisco was a recital by the Madrigal Guild, an organization of many years standing. It originated at San Francisco State College, but has left there and now stands on its own feet. As the name implies, the Guild specializes in partsongs of the sixteenth century, and it does them to perfection. Variety on the program is achieved by interspersing music of the sixteenth and seventeenth centuries for flute and harpsichord and by solo songs with accompaniment of lute or harpsichord.

U.N. Charter Anniversary

A special concert commemorated the first anniversary of the signing of the United Nations Charter. The San Francisco Municipal Chorus, conducted by Hans Leschke, the Standard Symphony Orchestra, conducted by Gaetano Merola, and Soprano Rose Bampton collaborated to give a fine evening of the music of many nations. The Honorable Trygve Lie, Secretary-General of the United Nations, was the guest of honor.

Outdoor Concerts

There are several series of outdoor concerts being given in the various Bay Area communities. The series in San Francisco includes seven operatic performances (ranging in style from Rigoletto to The Mikado), three symphony programs, and two ballets. The Oakland series is somewhat more varied, and includes solo performances and short plays in addition to the larger musical presentations. There are other outdoor concerts at San Rafael, where the series includes Jan Peerce and Dorothy Maynor, and at Montalvo, where the programs consist of chamber music and chamber opera.

•

McCormack Scores in Mexico

John Brooks McCormack, leading tenor of the Chicago Opera, after completing 13 performances of Traviata at the Central City Festival, flew to Mexico City to make his first operatic appearance outside this country with the Opera Nacional on Aug. 22 as Pinkerton in Butterfly.

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CHICAGO To Reopen Auditorium

By ELSA BOROWSKI

CHICAGO.—The purchase of Chicago's historic landmark, the Auditorium hotel and theatre, by Roosevelt College evokes nostalgic memories of a brilliant past. Noted as one of the world's most acoustically perfect theatres it was formally dedicated in 1889, with President Benjamin Harrison, the governors of several States, prominent Canadian officials, and distinguished men and women from all parts of the country in attendance. The following evening the first opera performance in the house took place — Gounod's Romeo and Juliet, produced by the Abbey, Schoeffel and Grau Co., with Patti as star—and thereafter for forty years (with the exception of 1914) the world's greatest operatic artists appeared upon its stage. It was used also as a concert hall, but in the late '20s, when the new Civic Opera House was built, the Auditorium gradually, and undeservedly, entered upon a long neglect.

Plans for Remodelling

Roosevelt College proposes to restore the theatre to the world of music. In these days of active music-making, and with Chicago's paucity of concert halls, the re-opening of the Auditorium's doors will be thrice welcome. The gracious beauty of the house, its witchery with sound, are well remembered by all but the younger generation.

In addition, the hotel will be remodeled into class rooms, lecture halls and laboratories. Edwin R. Embree, president of the Rosenwald fund and chairman of the college board of trustees, and Edward J. Sparling, president of the college, disclosed, in a statement to the press, that a need for additional space to accommodate the rapidly increasing student enrollment of the year-old college prompted the purchase of the property. When readied, in some few months to come, an enrollment of 5,000 can be taken care of easily. In the meantime Roosevelt College will continue to occupy its present quarters.

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Lectures by **Scott Goldthwaite, Siegmund Levarie, V. Howard Talley, William Bergsma, Leonard Meyer, Rudolph Reuter, Ernst Krenek** and **John Beattie.**

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SIEGMUND LEVARIE, lecturer. "The Musical Tradition of Vienna in the Nineteenth Century".

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PROGRAM: Brahms, Trio, C Minor, Opus 101, for violin, violoncello and piano; Schubert, Quintet, A Major, Opus 114 ("The Trout"), for piano and strings.

November 6

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PROGRAM: Corelli, Sonata, G Major; Couperin, "France," from Suite, "The Nations"; Martini, Suite, D Minor for Harpsichord; Rameau, Pièces de Clavecin en Concerts, No. 3.

November 20

WILLIAM BERGSMA, lecturer. "The Meaning of Mozart Today".

FINE ARTS STRING QUARTET.

PROGRAM: Bergsma, Quartet No. 2; Mozart, Quartet D Minor, Köchel No. 421.

December 4

SIEGMUND LEVARIE, lecturer. "The Chamber Music of Schubert".

CHICAGO SYMPHONY QUARTET; JENSKA SLEBOS, violoncello.

PROGRAM: Wolf, Italian Serenade, G Major; Schubert, Quintet, C Major, Opus 163.

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Ravinia Finishes Seven-Week Season

The second half of the Ravinia season attracted an increasing attendance, so that even the final week, which was devoted solely to chamber music, as is customary, found every seat in the pavilion occupied and a fair measure of listeners in the park outside. The program-making of the season as a whole was open to criticism—due perhaps to unwillingness of conductors to essay their triumphs with anything but the tried and true, or perhaps to the unwillingness of the Ravinia executive board to pay performing fees. A change in this policy might well be considered to the advantage of all—including the listener—in future seasons, as well as a greater diversity of soloists. The Chicago Symphony Orchestra was in fine fettle, reaching its culmination in the matter of performance in the concerts conducted by Monteux, who accomplished results that gave eloquent testimony to the broad scope of his musical culture, abetted by a miraculously effortless baton technique. An interesting newcomer to Ravinia was the Finnish conductor Tauno Hannikainen, who impressed his audience with the fine integrity of his approach to music, based on sound musicianship and a well defined sense of the dramatic. Nathan Milstein made his final two appearances, out of four, at concerts conducted by Hannikainen, and was appropriately brilliant and mettlesome in the Tschaikowsky violin concerto and perhaps less appropriately so in that by Brahms. The final week provided a feast for the chamber music lover, with the Gordon String Quartet and the Albeneri Trio performing at each of the four concerts. This proved to be a felicitous arrangement, as a much more comprehensive disclosure of the chamber music literature was thus made possible. Not only were trios and quartets to be heard, but in various combinations (including the piano) quintets and a sextet. The Gordon quartet was impressive in the perfection of its ensemble and refinement of style, and the Albeneri Trio, more full-bodied as to tone, achieved an emotional impact that added greatly to the effectiveness of the whole.

Grant Park's Most Successful Series

The Grant Park season of orchestral concerts came to a close August 13th, with Helen Traubel as the resplendent soloist and Nicolai Malko as conductor. It is estimated that more than 800,000 people were the enthusiastic recipients of this series of free open air concerts, annually sponsored by the Chicago Park District—a figure well ahead of any of the previous eleven seasons To Walter L. Larsen, managing director, must go encomiums for most of the choice of talent and the enterprise in risking a concert version of Cavalleria Rusticana, which drew an enormous throng, despite the fact that it took place in mid-week. And surprisingly successful it was, too, with the skillful conducting of William Fantozzi, who knows his way about the operatic repertoire and is particularly adept in dealing with, and getting results from talent that is not overly experienced. Virginia Parker showed authentic operatic flair as Santuzza and expertly projected a voice of beautiful quality; William Conroy was a tonally vigorous Turiddu, Algerd Brazis made the most of his sturdy, resonant baritone in the role of Alfio, while the parts of Lola and Mama Lucia were effectively filled, both as to voice and style by Lois Gentile and Vera Jeske, respectively. A chorus of fifty voices was in evidence and did itself credit.

Some Guests

Guest conductors for the second half of the season included Paul Breisach, who lent invaluable support to Vivian Della Chiesa (soprano) and Ramon Vinay (tenor) in an operatic concert which was followed the next night by a "pop" wherein he disclosed admirable gifts as musician and technician; Antal Dorati, who proved himself a colorful, and one of the interesting symphonic directors; Edwin McArthur, whose allotment was two operetta concerts, assisted by Adelaide Abbot, soprano; Lucielle Browning, contralto; Edward Kane, tenor, and John Brownlee, baritone, who were billed as Footlight Favorites, and Daniel Saidenberg, who conducted a Victor Herbert program, as well as the usual Sunday evening popular concert. Other soloists who appeared during the final four weeks were Hasmick Nazarian, soprano; Irving Ilmer, violinist; Dorothy Maynor, soprano; Nan Merriman, mezzo-soprano; Esther Glazer, violinist; Robert McFerrin, baritone; Edna Phillips, coloratura; Gertrude Ribla, soprano; Patricia Travers, violinist; Dorothy Sarnoff, soprano; Eugene Conley, tenor; Shura Cherkassky, pianist.

Nicolai Malko's contribution, other than a number of fine performances of individual symphonic works — with Tschaikowsky's Pathetic Symphony perhaps the peak of his achievement—was the training and developing of the orchestra, which was assembled only several weeks before the season began, and which matured into a thoroughly reliable and flexible body of players in a surprisingly short space of time. The matter of amplification was not altogether satisfactorily handled and tended to deteriorate as the season progressed, to the detriment of some of the soloists and often the orchestra. Could not this matter be more successfully studied and improved?

Chicago Opera Co. Forecast

Pre-season figures on the six-week Chicago Opera season, which commences Sept. 30 with a performance of Aida, show that subscriptions are running substantially ahead of 1945, with fifty per cent received from new sources. Nearly all the Monday night boxes have been sold and the Illinois Opera Guild has disposed of all the Friday night boxes for the use of their Student Aid. More than 64 individual groups have purchased coupon books at a discount, while the individual seat sales have passed, by a considerable margin, last year's figures as of date.

Kozakevich with Russian Opera Quartet

Stefan Kozakevich, versatile opera and concert artist, will tour again this season with the Russian Opera Quartet, of which he is the baritone and commentator. The tour will commence October 6 and will continue until the holidays, with bookings in all the principal cities between Chicago and New York. An expansion to the repertoire sung by this group will be the inclusion of works by contemporary Soviet composers, as well as the customary Russian opera excerpts and art and folk songs.

University of Chicago Campus Concerts

A diversity of concerts was given by the University of Chicago Department of Music during the summer season. Among the more interesting was a Mandel Hall concert which featured 17th and 18th century music, performed by Dorothy Lane, harpsichordist, and David Moll and Morris Morovitsky, violinists; a concert of secular and sacred songs by the 15th century French composer, Guillaume Dufay, performed by the Collegium Musicum, directed by Siegmund Levarie, which took place at International House; and the annual summer concert given by the University of Chicago Choir at Rockefeller Memorial Chapel, which was conducted by Gerhard Schroth, with Frederick Marriott presiding at the organ.

Andreina Barton at Roosevelt College

Andreina Materassi Barton, brilliant young pianist, has been engaged to teach at the Roosevelt College School of Music. A pupil and protégée of the famed

VIVIAN DELLA CHIESA, SOPRANO,

and Paul Breisach, conductor, appearing with the Grant Park Symphony Orchestra before an audience of 50,000. (Photo, courtesy of Chicago Sun.)

Italian pianist, Ernesto Consolo, Mrs. Barton graduated from the Royal Institute of Music in Florence, Italy, before coming to this country.

Manuel and Williamson Harpsichord Ensemble

The Lakeview Musical Society announces a benefit performance to be given by the Manuel and Williamson Harpsichord Ensemble Oct. 5 at Orchestra Hall. Assisted by Lillian Chookasian, contralto, and Franz Polesny; Victor Charbulak, violinists; Milton Preeves, violinist; Dudley Powers, cellist; Florian Mueller, oboist, and Emil Eck, flutist, an interesting program of 17th and 18th century composers will be presented.

William Albach Directs Swiss Chorus

William Albach, choral director, led the 200-voiced Swiss Massed Choruses, Aug. 16, 17, and 18 at New Glarus, Wis. The festival was in commemoration of the centennial of the founding of the Swiss Foundation Colony. A number of works by Swiss composers were performed—including art and folk song material.

Lillian Chookasian in Daily Broadcast

Lillian Chookasian, contralto, who filled a number of impressive engagements last season, is heard daily over station WLS (ABC network) in the Hymns of All Churches hour. Miss Chookasian is a frequent soloist as well as participating in the 10-voiced choral group singing.

Rudolph Reuter at Mackinac Island

Rudolph Reuter, who spent an active summer teaching at the American Conservatory, besides fulfilling several concert engagements, sojourned at Mackinac Island during the month of August. His students Frank Miller, Ruth Preusser and Charma Davies have been engaged to teach in Bloomington, Ill., at Valparaiso University and the University of Nebraska, respectively. Allen Brown will make a tour of ten concerts in the South, during the coming season.

Winifred Heckman Summer Concert Activities

Winifred Heckman, contralto, carried a heavy schedule of concerts during the early summer season, which included an appearance as guest soloist with the Carnegie Illinois Steel Chorus at Gary, Ill.; a recital at the Shoreland Hotel for the benefit of the National Jewish Hospital at Denver, Col.; an appearance, as guest soloist, with the Philharmonic Male Quartet, in an outdoor concert at Green Bay, Wis.; and at Friendship, Mich., as soloist with the Carnegie Illinois Steel Chorus.

Chicago Studio Notes

Robert Morton, bass, artist student of the Mme. Else Harthan Arendt studios, recently returned from a successful tour of the Southwest where he appeared at Phoenix, Ariz., Las Cruces, N. Mex., Corpus Christi, Tex., Stillwater, Okla., and extensively in Kansas. During the winter season Mr. Morton is soloist at the First Congregational Church, Oak Park, Ill., where Mme. Arendt is choir director.

A number of the artist students of the Erma Rounds studios are active professionally, including Wilmette Kraft, soprano soloist at the Portage Park Methodist Church; Roland Gilchrist, bass soloist at Christ Evangelical Lutheran Church; Isabelle Ryan, who recently returned from a USO concert tour in the Hawaiian and Marshall Islands; Hazel Knight, soprano soloist and musical director at the First Congregational Church, Elgin, Ill.; and Sylvia Tross, who toured as understudy of the role of Gretel in a touring company of Humperdinck's opera, during December, and who gave a debut recital at Kimball Hall May 14, accompanied by Edgar Nelson.

Students of the Dan Baker Vocal studios pursued numerous activities during the past season. Betty Mitchell, soprano and William Hollins, tenor, appeared in a concert production of the Student Prince at Logan Square. Mr. Hollins, who is soloist at the First Presbyterian Church of River Forest, was heard in recital at Logan Square. Mrs. Carl Madsen and Grace Messina, sopranos, fill positions at the Rogers Park Lutheran and St. Joseph and St. Anne Churches.

Carl Craven announces that fourteen states were represented in his master class of artist-students and teachers this summer in Chicago. Wilma Reynolds Abel, coloratura soprano, was soloist at Soldiers Field, July 4. The Carl Craven Concert Company gave an open air concert at Palmer Park, July 17. Norma Zimmerman, alto, has been engaged for a six-month tour overseas, as has Doris Michel, alto.

The children's commencement concert of the Curtis Piano Department of the Chicago Musical College was given at Orchestra Hall. Every child in the department (200) appeared, as a demonstration of the class piano method, with nine grand pianos in action at once. A comprehensive program of standard works by Haydn, Chopin, Bach, Mendelssohn, etc., was interspersed by works by Ganz, Curtis and Rebikoff.

Fletcher Pupil Wins Women's Chicagoland Award

(By telegram to Musical Courier)

CHICAGO.—Dorothea Broadbeck, at Soldiers Field, was adjudged winner in the women's section of the East vs. West Vocal Contest sponsored by the Chicagoland Music Festival, appearing before 95,000. This young singer has for the past three months been a pupil of Lola Fletcher, teacher of many winners in vocal competitions. Judges were John Charles Thomas, Helen Traubel and Edith Mason. DOSHA DOWDY.

Illinois Wesleyan University Presents Quintet

Illinois Wesleyan University presented the Chicago Symphony Woodwind Quintet in concert, at Presser Hall, at the close of the summer term. Works by Ibert, Haydn, Tchaikovsky, Lefevre, Beethoven, Albeniz, Moussorgsky and Huffer were performed, some in their original form and some in transcriptions. During the afternoon preceding the concert a clinic for summer music students was held.

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Orchestral

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COPLAND: A Lincoln Portrait; Kenneth Spencer (narrator) and N. Y. Philharmonic, dir. Rodzinski. Columbia X-MX-266, 2 discs, $3.

KERN: Music of Jerome Kern (Twenty Favorites); Kostelanetz and his Orchestra. Columbia M-MM-622, 4 discs, $5.10.

KREISLER: Caprice Viennois; Tambourin Chinois; The Old Refrain; Stars in My Eyes; Liebesfreud; Liebeslied; Kostelanetz and his Orchestra. Columbia M-614, 3 discs, $4.05.

MOZART: Overture from The Abduction from the Seraglio; London Philharmonic Orch., dir. Beecham. Victor 11-9191, $1.

PROVOST: Intermezzo; Barroso: Brazil; Boston "Pops" Orch., dir. Fiedler. Victor 10-inch 10-1219, 75c.

RESPIGHI: Pines of Rome; Philadelphia Orch., dir. Ormandy. Columbia M-MM-616, 3 discs, $4.05.

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SIX DANCES: Russian Sailors' (Gliere), Batuque (Fernandez), Comedians (Smetana), Hungarian Dance No. 5 (Brahms), Slavonic Dance No. 10 (Dvorak), and Wine, Women and Song (Strauss); Philadelphia "Pops" Orch., dir. Ormandy and Caston. Columbia M-588, 3 discs, $4.05.

STRAVINSKY: Four Norwegian Moods; N. Y. Philharmonic Orch., dir. Stravinsky. Columbia 1231-D, $1.05.

STRAUSS, Josef: Village Swallows Waltz; Boston "Pops" Orch., dir. Fiedler. Victor 11-9189, $1.

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WAGNER: Siegfried Idyll; N. Y. Philharmonic Orch., dir. Rodzinski. Columbia X-MX-265, $3.

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Instrumental

BOCCHERINI: Cello Sonata No. 2 in C; Gregor Piatigorsky, acc. Valentin Pavlovsky. Columbia 71785-D, $1.05.

BRAHMS: Hungarian Dances Nos. 1, 5, 5, 7, 8, and 17; Erica Morini (violinist), acc. Arthur Balsam. Victor M-1053, 3 10-inch discs, $3.

ELGAR: Salut d'Amour; DEBUSSY: Girl with the Flaxen Hair; Yehudi Menuhin (violinist), acc. Adolph Baller. Victor 10-inch 10-1220, 75c.

PROKOFIEFF: Violin Sonata in D, Op. 94; Josef Szigeti, acc. Leonid Hambro. Columbia M-MM-620, 3 discs, $4.05.

VILLA-LOBOS: Song of the Black Swan; NOVACEK: Perpetual Motion; Ricardo Odnoposoff (violinist), acc. Otto Herz. Victor 10-inch 10-1228, 75c.

Vocal

FITZGERALD: Rubaiyat of Omar Khayyam; music by Henry Gerstle; recited by Ralph Bellamy; Victor Chamber Orch., dir. Marrow. Victor M-DM-1055, 2 discs, $3.

GERSHWIN: Summertime; CARMICHAEL: Star Dust; Eleanor Steber (sop.) with orch. dir. Blackton. Victor 11-9186, $1.

HARRISON: In the Gloaming; TRADITIONAL: Drink to Me only with Thine Eyes; Robert Merrill (bar.) with orch. dir. H. Leopold Spitalny. Victor 10-inch 10-1218, 75c.

MAHLER: Songs of a Wayfarer; Carol Brice (con.) with Pittsburgh Sym. Orch., dir. Reiner. Columbia X-MX-267, 2 discs, $3.

NEWMAN-PERPER: Lullaby; My Love Is Like a Gurgling Brook; Lydia Cortese (sop.) with Embassy Orch., dir. Barzin. Embassy 10-inch disc 126, $1.

NEVIN: The Rosary; BOND: A Perfect Day; Thomas L. Thomas (bar.) with Gustave Haenschen and his All-String Orch. and Chorus. Victor 11-9190, $1.

OPERATIC ARIAS: Non so più; Voi che sapete (Marriage of Figaro—Mozart); Ah! non credea mirarti (Sonnambula—Bellini); Mimi's Farewell (Boheme—Puccini); Manon's Entrance and Table Song (Manon—Massenet); King of Thule and Jewel Song (Faust—Gounod); Bidu Sayao (sop.) with Metropolitan Opera Orch., dir. Cleva. Columbia M-612, 4 discs, $5.10.

PORTER: Songs of Cole Porter; Rise Stevens (sop.) and orch. dir. Sylvan Shulman. Columbia M-MM-630, 3 discs, $4.05.

RUSSIAN FAIR: Don Cossack Chorus, dir. Serge Jaroff. Columbia M-619, 4 discs, $5.10.

SCHUBERT: Serenade; Ave Maria; Nelson Eddy (bar.) with orch. dir. Robert Armbruster. Columbia 71786-D, $1.05.

SCHUBERT: Songs from Die Schöne Müllerin; Lotte Lehmann (sop.) acc. Paul Ulanowsky. Columbia M-MM-615, 7 discs, $8.25.

SONGS TO GROW ON NURSERY DAYS; Woody Guthrie. DISC set 604, 3 10-inch discs, $3.15.

THOMPSON: Testament of Freedom; Boston Sym. Orch., dir. Koussevitzky, with Harvard Glee Club. Victor M-DM-1054, 3 discs, $3.85.

WAGNER: Die Walküre—Duet (Act 1, scene 3); Helen Traubel (sop.) and Emery Darcy (tenor) with N. Y. Phil. Orch., dir. Rodzinski. Columbia M-MM-618, 3 discs, $4.05.

Columbia has been very active throughout the summer, and their releases not only include items of the standard repertoire but some out of the way works. Among the more familiar selections, there scarcely seemed a pressing need for a Brahms First, although if you haven't got one, this new set by Rodzinski should serve the purpose. Similarly, Rodzinski's Siegfried Idyll is well wrought, though the memory of the Weingartner set still is strong. Both Ormandy's Polka and Fugue from Schwanda and Pines of Rome do fill a real need, however, since the available recordings are outdated, and the Philadelphia Orchestra has been well recorded.

Although Aaron Copland's Lincoln Portrait has been presented in concert throughout the nation, this is a first recording. Starting with a lengthy orchestral preamble, it proceeds to a narration of excerpts from Lincoln's speeches, with a slight musical background. Copland and Americana are synonymous by now, and within its limits the music has strength and honesty of purpose. The latter sections pose difficulties: who can cope musically with the Gettysburg address? Spencer brings dignity to the lines, and the orchestra supports him well. Victor has issued a set that has interesting parallels. In The Testament of Freedom, the composer has set to music excerpts from the writings of Jefferson. Thompson does not have the freedom of Copland; his choral writing seems to be too bound by tradition, and the score does not have the lift that A Lincoln Portrait owns.

Most of the other orchestral discs—Kern, Kreisler, the Philadelphia "Pops" (first appearance on records), etc.—are standardized. Beecham's version of the Mozart Overture is delightfully done, and appears to be the only available version. The Stravinsky disc is a first recording, and, conducted by the composer, an authoritative one. Stravinsky has taken a few Norwegian themes and applied to them an almost impressionistic treatment that has all of his skill without the drive of the Russian at his best. Of course, it does not pretend to be a major work, and has many fascinating moments.

Mostly Violinists

One cellist and four violinists are the month's instrumentalists. Piatigorsky is heard in a none too interesting Boccherini sonata that serves more to illustrate the artist's technique than his interpretative powers. The Prokofieff Sonata in D ranks among the choicest of releases. It is a logically written, melodic, virtuosic piece that will probably be heard quite frequently in recital. All of the elements of popularity are present. It is dissonant, but not too dissonant, full of attractive themes, and the last movement goes with a flourish. Szigeti's tone is not all that it might be, but otherwise the set meets all requirements.

Odnoposoff's Second Release

For honest-to-goodness virtuosity, Odnoposoff's Perpetual Motion would be difficult to surpass. He takes it at a breakneck pace without faltering once. The Villa-Lobos piece, that accompanies it, is a quiet, French-influenced work, rather brooding, and is played with conviction. Erica Morini plays three of the popular Brahms Hungarian Dances and follows them with three that are less familiar but equally enjoyable. Morini is an artist of high rank, of course, and this music is close to her. She plays with style, restraint, and is aided by clear recording.

First Recording of Mahler Songs

There does not appear to be any previous record of a recording of the Mahler Songs of a Wayfarer. Thus it is ambitious on the part of Miss Brice to select them for her first recording. It also attests to her musicianship. Introspective, gloomy, the music is difficult to sing, from a purely vocal standpoint, and equally difficult of interpretation. While the singer has not solved all of the problems, her voice is a magnificent and expressive instrument, and more than compensates for occasional weaknesses. This set is well worth owning.

Some Vocal Excerpts

All of the arias that Sayao sings are operatic staples, with the exception of the Sonnambula. Little need be said; the singer performs with artistry, and her voice is well reproduced. The same cannot be said for Lehmann's Müllerin, which lacks one song to make it complete. Here the balance is poor, and Lehmann's vocalism is too forced and breathy. Her interpretation, as to be expected, is in a great tradition, and none will deny the honesty of her intentions. Unfortunately there are too many cases where her voice will not respond as she would have liked it.

For those who do not own the complete first act of Walküre, the duet sequence between Traubel and Darcy will give the most popular vocal sequences of the opera—the Spring Song and the preceding aria, if such it may be called, of Sieglinde. Traubel is in fine voice; Darcy, the possessor of a good lyric tenor, does not project quite enough power to partner her with entire success. The recording is excellent, as is Rodzinski's contribution.

R. K. S.

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Notables Lost by Music World

ARNOLD ROSÉ, 83, noted violinist, and concertmaster of the Vienna Philharmonic Orchestra for 57 years, died in London on Aug. 25. He had come to England in 1938 when the Nazis annexed Austria. He observed his 50th anniversary in 1931 as a member of the Vienna State Opera (the Philharmonic played also for its performances) and was decorated by the Austrian Government. He founded the famous Rosé Quartet in 1882, was concertmaster at Bayreuth 1890-1896, and made many tours. He had also taught as a professor at the Vienna Conservatory.

Rosé married a sister of Mahler. His son Alfred is active in Cincinnati as a conductor. His daughter Alma, a violinist, died in a concentration camp.

MRS. ALICE J. MAYNOR, mother of Dorothy Maynor, soprano, died in a New York hospital on Aug. 20. She was the widow of the Rev. J. Maynor, clergyman, and made her home with her daughter.

SERGE SOUDEIKINE, 60, scenic artist, passed away Aug. 12 in a hospital at Nyack, N. Y. Born in Tiflis, he studied at the Imperial Academy in St. Petersburgh. In 1918 he went to Paris, where in 1920 he did settings for the Chauve-Souris. He came to America in 1922 and was engaged by the Metropolitan Opera to design scenery for Sadko and Flying Dutchman. He married Jeanne Palmer, soprano.

BEN STAD, 61, violinist, founder and director of the American Society of the Ancient Instruments, died at his summer home in Gloucester, Mass., Aug. 19. Born in Rotterdam, he graduated from the Conservatory there as a protégé of Queen Wilhelmina, and continued study with César Thomson at Brussels Conservatory, winning first violin prize. He was concertmaster of the Leipzig Philharmonic before coming to America in 1911, living first in New York but going to Philadelphia at the request of Joseph E. Widener to found a string quartet. The society which he formed later had given many festivals of old-time music in the latter city. He is survived by his widow, a daughter and two sons.

MRS. HARVEY D. INGALSBE, founder in 1910 of the Ingalsbe School of Music in Glens Falls, N. Y., died there on Aug. 18. A graduate of the New England Conservatory of Music, she was active as composer and pianist before establishing the institution which later grew to have some 50 branches in Northern New York State.

COBA DE BERGH died on July 22 at her home in Somerset, England, according to advices recently received in this country. A teacher of piano in London for many years, she was also during that time head of the music department of Heathfield, school for girls at Ascot, Sussex. She was born in The Hague and in her youth won the Queen Wilhelmina grant for music study abroad.

PAUL LEYSSAC, actor and diseur, died in the Municipal Hospital in Copenhagen, Denmark, on Aug. 20. Mr. Leyssac, son of a French wine-grower, acted at the Paris Odeon and later in New York with the Civic Repertory Company, appeared in films, and as narrator with American symphony orchestras.

AMHERST WEBBER, 78, composer of operettas and songs, died in London on July 26. Born in Cannes, he studied in Dresden under Nicodé and at the Paris Conservatoire, becoming a piano coach at Covent Garden and later at the Metropolitan Opera, where he was associated particularly with the brothers De Reszke. His Symphony was played by the Boston Symphony in 1905.

GRACE HAMLIN, former concert contralto, died in a New York hospital on Aug. 1. The widow of John Allan Taylor, member of the N. Y. Stock Exchange, she was born in Lansing, Mich., studied at the Boston Conservatory and in Europe, sang with the Chicago Opera, and during and after World War I appeared in many patriotic programs.

JACOB ROSENBERG, 51, president for 12 years of Local 802, American Federation of Musicians, died in New York, July 31. Born in Austria, he was a percussion player in the Philharmonic-Symphony for 12 years, and later in the NBC Symphony.

A. V. ALEXANDROV, 52, Russian composer, who wrote the new national anthem of that nation, died on July 8, according to a radio dispatch to London announced by the UP. He was a professor at Moscow Conservatory since 1918, directed the ensemble of Red Army Songs and Dances which won a Grand Prix at the Paris Exposition, composed many songs and choruses, as well as instrumental works.

PAOLA LAWN AUTORI, wife of Franco Autori, conductor, died in Buffalo, N. Y., on July 5. Her husband received word of her death while en route to conduct the Chicago Symphony but immediately returned. Mrs. Autori studied voice under her husband's tutelage and sang in Italy at the Teatro della Pergola in Florence under Mascagni. She had also appeared with the Cosmopolitan Opera in New York.

CHARLES MACMILLEN, brother and former European representative of Francis Macmillen, violinist, died in Peekskill, N. Y., on June 17. Mr. Macmillen, who studied at Wittenberg College and the University of Berlin, was for many years a foreign correspondent and feature writer for the Scripps-McRae Syndicate. He was the son of S. M. Macmillen, prominent Ohio editor. His wife, the former Margaret Keller, soprano, and several stepsons survive, besides his brother.

EDWARD E. SCOVILLE, 83, for 60 years organist and choirmaster of St. Peter's Episcopal Church in Auburn, N. Y., died in Scranton, Pa., on June 1. He studied with I. V. Flagler, and later with Hollis Dann, Thomas Tapper, D. G. Mason and others. He was formerly director of music in the Auburn Public Schools, and a pioneer music educator in the East. He was the father of Modena Scoville, member of the music education department of New York University, and the father-in-law of Eastwood Lane, composer.

WALLY RUEGGER, pianist and teacher, died in Vevey, Switzerland, on June 7, according to advices received in this country. Miss Ruegger was for many years head of the music department at Ashley Hall, Charleston, S. C. She was the sister of the late Elsa Ruegger, cellist, and of Charlotte Ruegger, violinist, of Toledo, O. She studied at the Brussels Conservatory under Gevaert, and made several tours of the U. S.

Julien Bryan Combines Music and Films

Julien Bryan, executive director of the International Film Foundation, features many musical interludes in his pictures. His film Lima Family, a story of Peruvian aristocrats, shows the family taking guitar lessons. Montevideo Family, story of a middle-class Uruguayan family, has a little girl practicing piano. Housing in Chile, a study of a poor Santiago family, features the Chilean national dance, the Cueca. Mr. Bryan is a strong believer in music as a beneficent influence in international relations.

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LOS ANGELES Bowl Has Novelties

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, California

The Hollywood Bowl season has been a prosperous one, with 214,000 music lovers passing through the turnstiles during the first six weeks. The Tuesday symphony events and Sunday broadcast concerts all have been under the direction of Leopold Stokowski. Thursday nights have been devoted to soloists with guest conductors, and Saturday nights have been special events.

Outstanding among the latter was the program arranged by the Academy of Motion Picture Arts and Sciences on Aug. 17. An excerpt from the award-winning music from Spellbound by Miklos Rozsa was conducted by the composer with authority and finesse. Its themes were songful and appealing, developed with skillful economy of material and a sure sense of instrumental coloration. Adroit use was made of the theremin.

Alfred Newman conducted the balance of the program admirably, restoring the ensemble to a normal seating arrangement, which greatly improved its sound despite the blaring amplification.

Several of the selections, including the Rozsa work, deserves a place in standard repertory. Among these were a brisk, gay Fanfare and Allegro by Adolph Deutsch, and a charming Suite from Hugo Friedhofer's The Bandit of Sherwood Forest, consisting of an insouciant Prelude, an atmospheric Intermezzo and an effective Scherzo.

There were two delightful items for strings from William Walton's score to Henry V which tastefully combined ancient style with modern tonal richness. A Double Concerto by Leo Shuken from The Fabulous Dorseys showed the lovely trombone tone of Tommy Dorsey and the saxophone skill of Jimmy Dorsey, including an amazingly difficult passage in imitation for the former; the work was somewhat brassy in orchestration.

A solemn, percussive piano Concerto in one short movement from Bernard Herrmann's Hangover Square proved effective though overly concerned with arpeggios and repeated notes. It contained an ingenious passage for piano and kettledrum. The solo part was played brilliantly by Ignace Hilsberg.

There was pleasing ballet music from Amfitheatrof's Suspense, and innocuous music from Pinocchio by Leigh Harline and Paul J. Smith, with Lana Turner giving an appropriately wooden reading. A blues number voiced and danced by Gene Kelly, a potpourri of Academy-winning songs, and vocal items by Judy Garland completed the list.

L. to r., Jean Houghton, soprano; Abbie Norton Jamison, founder and past president, California Federation of Music Clubs; Naomi Reynolds, radio chairman, California Federation; Johan Franco, composer, who spent a holiday in Los Angeles.

Dance Evening

Constantine Bakaleinikoff was guest conductor Aug. 10, with Veloz and Yolanda as dance soloists. He handled the orchestra with fine musicianship, drawing a lovely picture with Tchaikovsky's Romeo and Juliet to limn both its drama and romance. Herold's light Overture to Zampa was well played, as were four pleasant numbers from Luigini's Egyptian Ballet Suite.

A dozen dances by Veloz and Yolanda again proved the polished pair supreme exponents of the art of ballroom dancing brought to concert pitch. Their artistry ranged from a Fibich Poeme to a cakewalk, via graceful Latin-American items. A Hollywood Concerto by Alexander Laszlo, with the composer at the piano, proved not a concerto in either form or treatment but a suite of six numbers intended to describe Hollywood. Its idiom was post-Gershwin.

Junior Symphony and Others

The California Junior Symphony, capably directed by its founder, Peter Meremblum, shared the Bowl stage on July 20, in a memorial concert of Jerome Kern's music. It showed professional competence and excellent ensemble in a potpourri arranged by Al Sendrey. Johnny Green ably conducted the rest of the program of song arrangements with screen vocalists Judy Garland, Kathryn Grayson, Virginia O'Brien, Bill Roberts, Frank Sinatra, and Robert Walker participating.

Conductor Izler Solomon made an emphatic hit at his first Bowl appearance, Aug. 8, offering effective interpretations of Rimsky-Korsakov's Capriccio Espagnole, the Handel-Beecham suite, Amaryllis, and Enesco's First Roumanian Rhapsody. Novelties were Kohs' delightfully jolly Life With Uncle Sam and Still's genial Festive Overture. Soloist Patrice Munsel's clear, appealing tones were warmly applauded in arias of Mozart, Donizetti, Verdi, and songs by Strauss, Alabiev-Liebling, Rachmaninov.

Artur Rubinstein Plays

The largest Thursday night audience of the season came to hear Artur Rubinstein on Aug. 15 and was rewarded with a beautiful exposition of Chopin's Second (F minor) Piano Concerto. There were exquisite moments in the haunting Larghetto and the finale held a fine exuberance. William Steinberg again proved himself an able, scholarly conductor, giving a well considered reading of Beethoven's Third Leonore Overture, Saint-Saëns' Danse Macabre, and Wagner's Rienzi Overture and Ride of the Valkyries.

Stokowski's preferred seating arrangement—all wind instruments to the conductor's right—gives an antiphonal effect to his interpretations in addition to his customary emotional approach. The combination gave unexpected ups and downs to the Shostakovich First Symphony on July 23. More effective was Rachmaninov's noble Isle of the Dead, while in between were Tchaikovsky's Francesca da Rimini and Entr'acte from Moussorgsky's Khovanstchina.

ALBERT MORINI,
New York manager, in Los Angeles, where he went to attend the concert of Shura Cherkassky, pianist (one of the Morini artists) at the Hollywood Bowl under Leopold Stokowski.

Montemezzi Novelty

Stokowski's concept of the Beethoven Seventh Symphony brought out a number of inner voices that have no reason to be heard so prominently, and ran a remarkable gamut of tempi apart from

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those indicated in the score. Novelty, in the sense that it had not been heard here before, was Montemezzi's My Italy! Nothing Will Stop Your Song! But the composer's affirmation of faith in his native land above all others only turned out to be sonorous nothings in the operatic style of the last century, thickly orchestrated and considerably overlong. Iturbi's Soliloquy contained some lovely moments, and Turina's Three Fantastic Dances were pleasing pieces of salon-music caliber. Mozart's Don Giovanni Overture was well done.

A thoroughly enjoyable program was that of Aug. 6. Stokowski gave a finely effective performance of Hindemith's E-flat Symphony, making the most of its colors and rising to a triumphant climax. There was verve in Berlioz' Overture to Benvenuto Cellini, serenity in Debussy's Night in Granada and Copland's Quiet City, and fervor in the Prelude and Love Death from Wagner's Tristan und Isolde.

Merriman, Grainger, Conner

Nan Merriman was soloist on Aug. 13, her luscious mezzo-soprano tones showing to advantage in DeFalla's El Amor Brujo. Stokowski achieved romantic effects in Rachmaninov's Second Symphony, and also offered two of Milhaud's Saudades do Brasil.

Emphasis was on Grainger the composer rather than on Grainger the pianist at the concert of July 21, the Australian artist playing his own In a Nutshell and Danish Folk Music Suite with admirable musicianship and dramatic effect. Stokowski presented Tchaikovsky's Nutcracker Suite, Kodaly's charming Gypsy Dances from Galanta, Griffe's exquisite The White Peacock, and items by Lalo, Benjamin and Scott.

Nadine Conner's lovely voice won plaudits at her solo appearance, July 28. The soprano's native suburb of Compton sent a delegation of over 1,000, and the artist gave a special encore group after the formal program. She gave arias of Mimi and Musetta from Puccini's La Boheme, to overly slow accompaniment, the Gavotte from Massenet's Manon, and Marietta's Song from Korngold's The Dead City, as well as songs by Gershwin and Bachelet.

Cherkassky and Stockton

Pianist Shura Cherkassky again proved himself a top-ranking artist on Aug. 4, playing with expressive tone and a virtuosity before which difficulties melted. He interpreted the last two movements of Tchaikovsky's brilliant Second (G-minor) Concerto which he introduced earlier in the year with the Santa Monica Symphony.

Antheil's Over the Plains was a deftly orchestrated tone poem based on folk music and subtly suggested the expanding settlement of a past century. A particularly interesting new work was Music from Yakutsk by Peiko, which Stokowski expounded with telling effect. Thematic freshness, strong writings, individual concept and a feeling for instrumental color dramatized the suite's four movements and revealed a composer of exceptional capability. Other items were by Cesti, Thomas, and Wagner.

Doris Stockton's skillful marimba playing won her an ovation at her solo appearance Aug. 11, as her crystal-cut technique shone especially in beautifully even scale passages. The young artist offered a Weber Rondo, a Moto Perpetuo by Paganini, and a Valse Scherzo by Tchaikovsky.

Edward Arnold added materially to Stokowski's appropriately whimsical performance of Prokofieff's Lieutenant Kijé by delivering the tale of the mythical hero with mellifluous tones and graphic dramatic emphasis. Also on the program were a glowing reading of Ravel's La Valse, Sibelius' popular Finlandia, and works of Suppe, Purcell, Bach, Brahms, DeFalla, and Haydn.

"Up and Down the Guild Keyboard"

On the 24th of this month Dodd, Mead and Co. are bringing out a new book for parents entitled Music for Your Child, by William Krevit. If the author's articles in American Home Magazine are any sample, he's going to make those parent-teacher conferences much easier!

Samuel Thompson Wilson, known to everybody as Sam Wilson, is Ohio's "biggest man in music." He is 6 feet 6½, but stature is not his only distinction. He is music critic on the Columbus Dispatch, and is known as a commentator scholarly, technically accurate, and genial.

A distinguished audience, among them several Guild members, attended the two-piano invitation evening which marked the closing of the Edwin Hughes summer master class.

Goldie R. Taylor, Guild chairman in Cincinnati, has just been elected president of the Ohio Music Teachers Association.

Edith Sullivan Golde is author of a remarkable article on Leschetizky technic featured in the current issue of the Turners' Journal.

Guild greetings are herewith tendered to new chairmen: Georgianna Palmer, Elmira; Leola Fairchild, Jamestown; Dorothy Onisko and William Shafer, of Erie.

Jean Geis returned in June for her fourth recital at Lakeside, Ohio, to an audience of 3,500. G. W.

Totenberg's Debut

Roman Totenberg, making his first Bowl appearance, on Aug. 12, showed himself a competent young violinist with satisfactory intonation and adequate technique, but lacking in vitality. He offered three movements from Lalo's Symphonie Espagnole and two from Tchaikovsky's Violin Concerto. Best orchestral item on a dull performance was a serenely pensive Moonlight Peace by McKay. A fair second was a Cossack Dance from Zeisl's opera Job, which made use of alternate duple and triple rhythm. Grieg's first Peer Gynt Suite, an Aria and the amusing Little Train from Villa-Lobos' Bachianas Brasileiras, and selections by Wolf-Ferrari, Saint-Saëns, Turina, and Tchaikovsky also were programmed.

Ballet Russe at Bowl

The Bowl's ballet season was presented this year by the Ballet Russe de Monte Carlo, which gave six performances from July 25 to Aug. 3. Alexandra Danilova's poetry of motion and Frederic Franklin's fine dancing were the highlights at each event. The stars received skilled support from a company much improved since its last appearance here and headed ably by Nathalie Krassovska, Maria Tallchief, Pauline Goddard, Nora White, Marie-Jeanne, Yvonne Chouteau, Ruthanna Boris, Leon Danelian, Nicolas Magallanes, Herbert Bliss, Stanley Zompakos, and Peter Deign. Ivan Boutnikoff conducted with authority.

Light Opera Season

The light opera season in the Greek Theater in Hollywood continues to draw crowds. The operettas, presented by Gene Mann and effectively staged by James Westerfield under the direction of Barrie O'Daniels, have made skillful use of the stage facilities and have been ably conducted by Ray Sinatra. Each is given for a two-week run.

Irene Manning was a delightful Nina in Friml's The Firefly, Allan Jones brought down the house with Donkey Serenade, deftly interpolated. Roy Atwell provided comedy, and also interpolated his Some Little Bug.

Joe Sullivan stood out both vocally and histrionically as the robust Robert of New Moon, which began Aug. 5. Marion Bell made a pretty Marianne, and Pinky Lee supplied comedy, some of it of the night club variety.

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Three new chapters joined the Guild in July. Early fall is an ideal time for a new group to assimilate Guild ideals. If you want the young people of your town to have this opportunity write to

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New Piano Solos Featured

The second annual orchestral work contest for members of the American Composers Alliance, sponsored by BMI, is nearing its closing date, Nov. 1, 1946. The panel of judges includes Dr. Howard Hanson, Paul Hindemith, Dr. Randall Thompson, and Stefan Wolpe. The entrants will be competing for $2,000 in cash prizes and publication by BMI of the winning compositions. The only restriction is the time limitation — works should be either 12 to 25 minutes in length, or 4 to 12 minutes. First and second prizes will be awarded in each classification.

Among the surprising number of books on music that recently have been published, two important reprints have appeared. One of them brings an old favorite back at a cheaper price—Catherine Drinker Bowen's and Barbara von Meck's "Beloved Friend." Presented by the Dover Publications at $1.98, the book is an exact reprint of the 1937 original. It still remains absorbing, and despite some later research is the fullest account of the relationship between Tchaikowsky and Nadejda von Meck. The other reprint is Francis Toye's life of Verdi, which Alfred A. Knopf has brought out with a new introduction by Herbert Weinstock. Over 400 pages long, half of the volume is biographical in nature; the other half presents a discussion of every opera Verdi wrote. A summary of each libretto is given, and much of the information Toye writes about would be virtually impossible to find without intensive research.

Blow the Man Down, a new work by Roy Harris, which was presented at Juilliard recently will be published by Carl Fischer. The latest three editions by Harold Bauer of Schumann's works have been issued by G. Schirmer. These include the Kreisleriana for piano solo, and two violin sonatas—in A minor Op. 105 and D minor, Op. 121. As in previous editions, there is a prefatory note to each piece. . . .

Books

THE TALE OF TANGLEWOOD, by M. A. DeWolfe Howe. Vanguard Press, N. Y. $2.

This is a beautifully illustrated 101 page book describing the "Scene of the Berkshire Music Festivals." It has an introduction by Serge Koussevitzky, the guiding force of the Berkshire Music Center. It tells the story of Tanglewood dating back to the 1850's when the grounds served as a haven for picknickers. The author, Mr. Howe, who was born some 82 years ago, and has been a trustee of the Boston Symphony Orchestra as well as a Pulitzer Prize winner is certainly a most logical choice to relate the legends of Tanglewood. There is a complete listing of the symphonic programs from 1934 through 1946 (Since the book has been published, however, there has been a change in the first program of this season, the American premiere of the Shostakovitch Ninth having been given then.

OUR AMERICAN MUSIC, by John Tasker Howard. Thomas Y. Crowell Co., N. Y. $5.

This is the third edition, revised and reset, of John Tasker Howard's indispensable work on American music. It follows the general plan of its predecessors, with events and composers arranged chronologically. There also are chapters on religious music, folk music, jazz, light opera and a conclusion that gives hope for the future. The bibliography is exceptionally full.

While the volume essentially is a reference work, there are so many pertinent observations about American music—and music in general—that it makes a fine browsing book. Howard writes in a smooth, easy way, has a good sense of humor, and a knack of compiling material of an encyclopedic nature in readable form. His chapters on early concert life are fully documented and exceptionally well done, while the Theodore Thomas period is covered with sympathy. It is easy to make fun of the primitive musical tastes of that day. Howard, while pointing out the uglier features, is at all times urbane and never loses his sense of proportion. Sometimes, as in the case of several American modernists, he freely expresses his opinions —opinions with which many inevitably will disagree. He gives good reasons for whatever is written, however, and never leaves the ground of good taste for the bogs of dogmaticism.

LISTENING TO THE ORCHESTRA, by Kitty Barne. Bobbs-Merrill Co., N. Y. $2.75.

Miss Barne has aimed her book at the "more humble music lover"—the infrequent concert goer. Her thesis is that music is better understood if the listener has a working knowledge of the orchestra. She also states that acquaintance with the lives and labors of the great composers also helps appreciation. True enough; and to that end she has written 59 pages about the orchestra itself, and the rest of the book (299 pages) about musical history and composers. To that extent the title is a bit of a misnomer.

Photographs of members of the NBC Symphony playing their various instruments point up the text. The approach is conventional: first the conductor is discussed, then the strings, winds, brass and percussion. The greater part of the book is a simplified approach to the history of music in which the important composers occupy short chapters. The writing is sentimental, "slanted" carefully toward those who are novices. A list of appropriate recordings is appended.

For Two Violins, Flutes, Oboes or Clarinets

SUITE I FOR TWO LIKE INSTUMENTS, by Francois Couperin (1663-1733); Music Press Ensemble Series, edited by Sydney Beck. Music Press, Inc., N. Y. 75c.

Couperin *le Grand*, clavecinist to the Court of France, wrote in other than keyboard forms. This is the second of two *Concerts à Deux Violes ou Autres Instruments à l'Unisson*, which forms the ninth of his ten *Nouveaux Concerts*. It provides a graceful play of counterpoint, with typical French *esprit* and grace. Based on dance forms, the movements are: Prelude, Air, Sarabande, and an extended Chaconne Legère. The ornaments are quite exacting and require meticulous technicians, though the work is not of great difficulty.

For Trumpet and Piano

CONCERTO, OP. 41, and CONCERT ETUDE, OP. 49, by Alexander Goedicke. VALSE CAPRICE, by Paul Chaplaevsky, edited by Ralph Satz. ETUDE No. 1, by Vyacheslav Shelukov, edited by Ralph Satz. Am-Rus Edition; Leeds Music Corp., N. Y. $1.50, $1 and 60c. each, respectively.

Goedicke, one of the elder Russian pianists and composers, is a pupil of Arensky and himself a teacher at the Moscow Conservatory. According to the editor, the concerto "is conceived along broad classical lines; one can sense the pattern of the French Overture." Be that as it may, the work is broadly outlined with strong chords in the accompaniments and elaborate cadenzas for solo instrument. Concert Etude is also in the classical tradition and along what the editor calls "Western lines." There is a light, airy quality in the latter work, which also requires a trumpet virtuoso. No information is given as to the composer of Valse Caprice, who is obviously a modern Russian. His slow waltz is melodic and fairly simple, though the harmonies in the piano accompaniment add a touch of modern spice. Shelukov's Etude No. 1 is a virtuosic composition with long phrases, and a piano accompaniment in robust chords. It is a spirited work that requires a good technique to give it the exciting reading it requires. All are for B flat trumpet.

CLARENCE CAMERON WHITE

was among the composers attending the Berkshire Music Festival at Tanglewood, Mass.

Flute or Recorder and Piano

SONATA XI IN A MAJOR, by Jean Baptiste Loeillet, edited by Reba Paeff Mirsky. Hargail Music Press, N. Y. $1.25.

This sonata is one by name only, and follows the form of the suite. There are six movements: largo, allemande, gavotte, sarabande, siciliana, and gigue. Of moderate difficulty, amateurs especially should be interested in its clear, classic measures. The piano part sounds authentic; one does not know how literal a transcription it is, but the essential style has been well preserved. Musically speaking, while Loeillet naturally did not have the imagination of his greater contemporaries, he was a craftsman of high order. This sonata has grace, vigor and a directness that too much present-day music lacks.

For Piano Solo

SUITE FROM THE BALLET "ON STAGE," by Norman Dello Joio. G. Schirmer, Inc., N. Y. $1.25.

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a piano reduction. It contains the Overture, Scenes a deux, Polka, pas de deux, and Waltz Finale. The piano writing is not overly difficult, though there are some tricky passages, and a knowledge of the modern idiom is needed. Fresh, clever, jazzy in spots, rhythmically varied, carefully spiced, the music has decided attraction and soloists might be interested in playing excerpts to liven up a program.

AB-IRATO, by Liszt. Paragon Music Publishers, N. Y. $1.

Seldom performed today, this is a flashy "Grande Etude de Perfectionnement." Its title means, roughly, "in a rage," and the music storms along in a satisfactory fashion, with the usual Lisztian trimmings. A short, lyrical middle section has a left hand figure that is our old friend, Chopin's Revolutionary Etude, transposed to E major. Technically difficult, the piece is as good as many of Liszt's works in like vein, and concert pianists who want a good encore number would do well to investigate.

12 AMERICAN PRELUDES, by Alberto Ginastera. Carl Fischer, Inc., N. Y. Two volumes, $1 each.

Almost every mood is encountered in these two volumes. The first one leads off with Accents, designed as a study in six-eight time, with the accents coming on the third and sixth beats. Sadness is a short, simple study; a Creole Dance, Vidala, study In The First Pentatonic Minor Mode and Tribute to Roberto Garcia Morillo complete the first volume. Volume II contains a difficult octave study, a Tribute to Juan Jose Castro, a Tribute to Aaron Copland (very clever, and in the American's idiom), a quiet Pastorale, a Tribute to Heitor Villa-Lobos and, finally, In the First Pentatonic Major Mode.

SONATA BREVIS, by Everett Helm. Hargail Music Press, N. Y.

This is a carefully composed work in the modern harmonic vein. It is written for the most part in somewhat neoclassic idiom. Three movements are: I, Easily Moving; II, Slow and Contemplative; III, Vigorous. Mr. Helm, who recently toured in South America as a "musical ambassador" of the U. S., is a gifted and logical worker in tone. His sonata is moderately difficult to perform.

Voice and Piano

ALBUM OF OUTSTANDING SONGS, by James A. Bland. Edward B. Marks Music Corp., N. Y. $1.50.

James A. Bland, the Negro composer, died in 1911 after turning out many pieces that can rank with the best of Stephen Foster. The present album, compiled by Charles Haywood, contains the most familiar of Bland's songs, including Carry Me Back to Old Virginny, Come Along Sister, Mary, De Golden Wedding, In the Evening by the Moonlight, Oh, Dem Golden Slippers, and 14 others. The volume contains a foreward, many illustrations, and is a nostalgic bit of Americana, besides being a lot of fun to play through and sing.

THE UNKNOWN GOD; THE MOON; NOCTURNE; by Gardner Read. Associated Music Publishers, Inc., N. Y. 60c each.

All of these songs are for medium voice. The Unknown God is set to a poem by George Russell, and features an extended piano part over a fairly monodic vocal line. The Moon and Nocturne are set to poems by William Davies and Frances Frost respectively. These songs are competently written, with an imaginative selection of harmonies and skillful treatment of the piano part. The latter is of moderate difficulty.

LULLABY; MY LOVE IS LIKE A GURGLING BROOK; words and music by Elfie Newman-Perper. Whitney Blake Music Publishers, N. Y. 50c and 60c, respectively.

Two rather conventional songs, with sentimental lyrics, for medium voice. Neither should pose any technical nor interpretive problems. They are on the lighter side and might be used as encore pieces. The Embassy Record Co. has just released a recording of these with Lydia Cortese, vocalist, and Leon Barzin conducting the organization's orchestra.

MEETING IN MAINE.

Maurice Matteson, national chairman of the NFMC folk research program; Mrs. Matteson (center); and Mrs. Guy Patterson Gannett, national president of NFMC, at the Gannett estate in Portland, where Mr. and Mrs. Matteson gave a recital, "Ballad Bagging," for the Maine federation convention in June.

NEW CHORAL ISSUES

SATB

BIRDS' COURTING SONG, arr. by Elie Siegmeister. HRALY DUDY, paraphrase by H. A. Schimmerling with English lyric by Olga Paul. HIMMO PANAMERICANO, by Lillian Evanti, arr. by Felix Guenther. Birds' Courting Song is from the collection, "Songs of Early America." Opening with a guitar effect, each verse is sung by a different soloist against various clever combinations of hums and blnks. Hraly Dudy, translated When I hear the Bagpipes Playing, is a Czech folk tune attractively arranged in a free style. As in the American folk tune, it also has piano accompaniment for rehearsal only. Originally published a few years ago, this version of Himno Panamericano is a new arrangement and is to be sung with piano accompaniment. Edward B. Marks Music Corp., N. Y. 20c each.

GREENSLEEVES, by R. Vaughan Williams. Adapted from an old air, this part song also calls for a high baritone to strengthen the tenors in certain sections. Oxford University Press. Carl Fischer, N. Y. 30c.

SAB

KISS IN THE DARK, by Victor Herbert, words by B. G. De Sylva; arr. by Douglas MacLean. M. Witmark & Sons, N. Y. 15c.

SSA

O SHEPHERDESS FICKLE, arr. by Donald E. Sellew. A light and lively piece based on an 18th century French theme. ROMANCE, by M. Ippolitoff-Ivanoff; arr. by Gwynn S. Bement. A rather conventional setting with the English version by Constance Purdy. INVOCATION OF ORPHEUS, by Jacopo Peri; arr. by Nicholas Douty. This version is based on the transcription by Pietro Floridia. Oliver Ditson Co., Philadelphia. 15c, 16c, and 16c.

NYMPHS AND SHEPHERDS, by Henry Purcell, words by Thomas Shadwell. G. Marston Haddock furnishes this setting, performed *a cappella*. Carl Fischer, Inc., N. Y. 15c.

POPULAR

SILVER MOON, by Romberg (15c). JALOUSIE, by Gade (16c). AS TIME GOES BY, by Hupfield (16c). I GOT RHYTHM, by Gershwin (16c). BODY AND SOUL, by Green (18c). All in typical Douglas MacLean arrangements. IT'S ONLY A PAPER MOON, by Arlen; arr. by William Stickles (15c). Harms, Inc., N. Y.

SA

WINTER NOCTURNE, by Paul Koepke, words by Arthur Sateree. THE SNOWFLAKE, by Amy Worth, words by Lila Preston. These are designed for school choruses. Theodore Presser, Philadelphia. 15c each.

HYMN TO NEW YORK STATE, by Owen Andrews Hatch, words by Hazel Stevens Todd. Also arranged for mixed chorus, this piece received the Jennie Barnes Myers Memorial, D.A.R. contest award. Composers Press, Inc., N. Y. 12c.

POPULAR

TWO HEARTS IN 3/4 TIME, by Stolz. WITH A SONG IN MY HEART, by Rodgers. POOR BUTTERFLY, by Hubbell. All Douglas MacLean arrangements. Harms, Inc., N. Y. 15c each.

IN AN 18th CENTURY DRAWING ROOM, by Scott. Another by Douglas MacLean. Advance Music Corp., N. Y. 15c.

TTBB

CAROLINA IN THE MORNING, by Donaldson; arr. by Douglas MacLean. Remick Music Corp., N. Y. 16c.

LIZA; BIDIN' MY TIME; SOMEBODY LOVES ME; OF THEE I SING; by Gershwin: GOLDEN DAYS, by Romberg; IF THERE IS SOMEONE LOVELIER THAN YOU, by Schwartz. All arranged by Douglas MacLEAN. Harms, Inc., N. Y. First mentioned, 18c; the balance, 16c.

Mannes Music School Offers Scholarships

The Mannes Music School will open its 31st season on Oct. 4. Auditions will be held during the week of Sept. 23 for scholarships in violin and cello. Application blanks may be obtained from the school. Only students adjudged to possess outstanding talent, who are able to give full time to the study of music, are eligible.

New members of the faculty include: Dr. Herman de Grab, piano; Marietta Bitter, harp; Janet Lauren and Georgiane Peters, voice.

Seattle Symphony Names 1946-7 Soloists

SEATTLE, WASH.—Carl Bricken, conductor of the Seattle Symphony Orchestra, announces the following list of soloists to appear with the orchestra next season. Robert Casadesus and Paul Wittgenstein head the list of pianists, followed by Gertrude Huntley-Green, Canadian pianist who has now made Seattle her permanent home, and Randolph Hokanson, formerly of Seattle. Erica Morini and Isaac Stern will be the violinists. All concerts will again be given in pairs, on consecutive Monday and Tuesday evenings.

Seattle's newest and most ambitious musical enterprise is the Mozart Theatre, under the direction of Eugene Linden. Based on the belief that the Northwest will support a small permanent professional repertory opera company, if a consistently high level of artistic merit is maintained, the Mozart Theatre launched its career with a production of The Abduction from the Harem. A far cry from usual "firsts" was this presentation (in English) and to Mr. Linden, conductor of the Tacoma Philharmonic, goes the greater share of commendation for the success of the opera.

The Youth Symphony Orchestra, under the direction of Francis Aranyi, recently concluded its most active season. All 14 concerts, several out of the city, were enthusiastically received. A two-week music camp for the orchestra for the fourth season enables these young people to study and play under ideal vacation conditions. The orchestra continued its Summer Twilight Concerts at Volunteer Park, Seattle, the first given on July 12. J. H.

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NOTES ON SOME RECENT ISSUES

By GUSTAV KLEMM

For Piano

SONATINA, by Demar Irvine. A sprightly, shortish effort of considerable charm and interest. There is a nice harmonic freedom and a certain freshness that is engaging. In three movements, the second is headed Dance Rhythm and makes one yearn to hear its lush measures in orchestral dress. A most promising work. Independent Music Publishers, N. Y.

SOMBRERO, by Virginia Webster Schulz, 40c. Covering only two pages, this little tango will make a strong appeal to any pianist of modest equipment. It has a real "Spanish" flavor and the chords, all in the right hand, are thickened just enough to give color to the entire composition. **THE LONELY ROBIN,** by Ruth Libby, 30c. Two pages in length, the single-note melody line is confined entirely to the left hand while the right supplies the off-beat harmonies of two and three notes. In D minor. **THE BOUNCING BALL,** by Ruth Libby, 30c. Running only 32 measures, in oversize notes, the ball bounces off the staccato single notes of the right hand, while the left does a bit of single-note contrapuntal weaving together of the short phrases. In C. **MINUET IN D,** by Mozart, 40c. Arranged by J. Schulhoff and edited by Carl Deis, this is an excellent piano reduction, not difficult, of a movement from the string quartet, K. 575. A splendid way to revel in some of music's loveliest but all too rarely heard pages. **DONKEY SERENADE,** by Rudolf Friml and Herbert Stothart, 40c. An easy version by Ann White of the omnipresent serenade made out of Friml's original Chansonette. It's all there and youngsters will love it. Oldsters, too! G. Schirmer, Inc., N. Y.

ARIEL, by Charles Haubiel, 60c. A pianistic, fully written composition that attains real brilliance. Well worthy of an examination by the advanced pianist in search of a striking recital item. Edward B. Marks Music Corp., N. Y.

COWBOY, by Hazel Cobb, 30c. In large single notes for both hands, this two-page piece, with words, is an admonition to a cowboy and his calico pony to "get along home." The tune is a singable one and the accompaniment keeps up a steady jogging throughout. **MUSICAL QUIZ,** by Maxwell Powers, 60c. This 16-page volume is designed to sharpen the musical wits of the young student. Preceding each of the original pieces (A Rainy Day, My Dog and I, etc.), there is a group of questions which the student is to check as True or False. These quizzes are to be answered satisfactorily *before* the student starts playing the composition. An admirable device to develop observation. **WALTZ OF THE ROSES,** by Irene Rodgers, 40c. A lovely little number with the grace, charm and harmonic warmth that characterized so many of Victor Herbert's waltzes. Not difficult and students will enjoy molding its melodic contours. Above average. **VALSE MELODIE,** by Irene Rodgers, 35c. The melody is in the left hand, the accompaniment in the right. Tuneful, short and easy. Key of C. **DANCING RAINDROPS,** by Irene Rodgers, 35c. The raindrops splatter in arpeggios from the fingers of both hands. The end of each four-measure phrase calls for the crossing of hands. Done "smoothly," as indicated, the two-page piece, in C, is effective and serves its purpose admirably. Mills Music Co., N. Y.

FOX AHEAD, by Charles Haubiel, 40c. Number two of a foursome called Mezzotints, this sprightly number suggests hunting horns but less conventionally than usual. The mid-section is a bit commonplace and eventually loses interest. The main melody returns in the left hand and calls for some crossing. **AVOWAL(** 40c; **ESTRANGEMENT,** 35c; and **RECONCILIATION,** 40c, by Frances Marion Ralston. Three very charming ventures in three-four time that are pianistic and interesting. It is a pleasure to recommend them. Not difficult. Harmonically interesting. The Composers Press, Inc., N. Y.

BY A BLUE LAGOON, by Maxwell Eckstein, 35c. At first, the single-note melody in the right hand sings its songs over easy left-hand arpeggios. A bit of a flurry midway, followed by a cadenza divided between both hands, leads to a fuller restatement of the first section. Students will like this effective composition. **SONGS FROM NORWAY,** by Edvard Grieg, 60c. Here are 10 compositions selected from the works of the famous Norwegian composer, ranging from his A minor piano concerto (first theme only) to Erotic. All of them are familiar and the excellent simplified arrangements are by Alexander Malooff. Should be a popular album. Carl Fischer, Inc., N. Y.

FLOATING IN A PARACHUTE, by Cyrus S. Mallard, 35c. The melody, single notes only, stays in the right hand throughout, the left busying itself with the usual oom-pah-pah. Tuneful. In C. **MY PIANO BOOK,** by Ada Richter, 75c. This method runs 52 pages and is designed for class or individual instruction. In three parts, the volume reviewed is the last one of the set. Various technical exercises are worked in, along with questions to test the student's growing knowledge. The last few pages contain scales, arpeggios and other material. Theodore Presser Co., Philadelphia, Pa.

TWELVE FAMOUS SONGS, $1. The dozen songs in this collection arranged for piano solo include such tried and true favorites as I Love Life, The Lost Chord, DeKoven's Recessional, Will o' the Wisp by Spross and eight others equally familiar. In some cases, the composer has made the piano reduction. The John Church Co., Philadelphia, Pa.

For Two Pianos

MY LITTLE MOHEE, by John Jacob Niles, 60c. An easy arrangement of the familiar Kentucky folk song. The main melody is shared by both pianos and is made additionally interesting by being given a treatment in the minor. An excellent program item for young pianists or adults of modest equipment. Attractively covered and one of a series of American Folk Tunes. G. Schirmer, Inc., N. Y.

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Harmonia Edition Publishes Scores

The Harmonia Edition of New York has issued, for piano (or organ) solo: Ballet-Capriccio by Victor Hollaender, Rondino by Ed. Schrad, Pizzicato-Polka by B. Sang, Valse Boston by Kurt Zorlig, Stars Rumba by Horst Hoffmann, Kiki-Karlilee by Carl Wappaus, Punch Polka by Rudo Nelson, Larghetto Religioso by Wm. A. Letter (all 40c each); Barcarolle by Georges Bizet, Laendler by J. Bayer, Resignation by Ferdinand Hummel, Dreams by Ferdinand Hummel (all 30c each). Camorello by Rudo Nelson (40c) is for solo instrument (violin or flute, clarinet, saxophone etc.) and piano. For voice, this firm has published Too Late, a posthumous work by Adalbert v. Goldschmidt and Kathleen by Oscar Straus, both with words by Julia Timer (30c each).

JACQUES DE MENASCE, composer, and JACQUES ABRAM,

American pianist, who gave the de Menasce Second Piano Concerto its American premiere on a CBS Invitation to Music program this summer, with the CBS Symphony under Bernard Herrmann. (Photo by Alton Taube.)

Ethel Glenn Hier Works Presented

Compositions of Ethel Glenn Hier have been featured at the Composers Press recitals this season. Two works for piano duo, Badinage and Asolo Bells, the latter recently published, were played by Charles Haubiel and the composer; presented by advanced students were The Little Pigeon, Click o' the Latch, and Prelude for Piano. A program of Hier works was broadcast on the American Composers Festival over WNYC, performed by the composer and assisting artists: Rhapsody for Violin and Piano (Ruth Kemper, violinist); piano duos, Theme and Variations and Badinage (Ina Pihlmann); Click o' the Latch and Down in the Glen (Edna Lora, soprano). Compositions by Miss Hier also appeared in the American Composers' concert of the National Opera Club at the Waldorf-Astoria—Rhapsody for Violin and Piano; Theme and Variations. Badinage and Asolo Bells. Her Carolina Suite for orchestra was played by the Cincinnati Conservatory Symphony under Dr. C. Hugo Grimm. At a program given by the New York Alumnae Chapter of Delta Omicron, Miss Hier and Mr. Haubiel offered Badinage and Asolo Bells and Georgia Graves, contralto, sang The Little Pigeon.

A spring recital of Hier pupils featured original compositions entered in the junior contests of the New Jersey State Federation of Music Clubs. Those chosen for special honors were Rhapsody by Richard Casper, aged 14, who won first place in competition with four students given superior rating; and Improvisation by Ted Prochazka, 16, awarded second prize in the 16 to 25 year group.

A recent recital given in Miss Hier's studio at Hickory Hill, Lakeside, Connecticut, presented several students from her summer class: Janet Waugh, Grethe Hansen, Adelaide Haas, Mary Anne Perrett, Billy and Bobby Kirchberger, Barbara Raymond and Tommy Waugh, in a program of piano solos and ensemble numbers.

The Sanromas on Holiday

Jesus Maria Sanroma, accompanied by his wife and four small daughters, took off via the Pan-American Airways July 20 for a summer's holiday in his native Puerto Rico, after appearances at the Cleveland Summer Concerts on June 29 and at Chicago's Grant Park on July 13 and 14.

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BERNICE FROST SAYS . . .

PRE-SCHOOL PIANO EDUCATION

The real value of piano study for very young children is of such wide scope that, not surprisingly, piano teachers give much consideration to the subject before preparing themselves for this highly specialized teaching. Parents are awakening to the importance of this work. Letters from both teachers and parents point to a constantly increasing interest and clearer understanding of the results of this teaching.

A letter from a mother in a small city states that many piano teachers there have started to teach piano to pre-school-age children without any special training for this work. She writes: I have heard you quoted as saying that pre-school piano teaching was a particularly specialized field of teaching. May I ask you to state why this is so?"

•

The term "Pre-school Music" generally implies musical activity for children under six years of age such as singing, rhythmic games, action songs, rhythmic expression of various types, listening to simple "program music," music appreciation, and other similar forms of directed musical activity.

Such training for children is valuable indeed, but in no sense is it piano teaching. It serves its best function in the music hour of kindergartens, nursery schools or play schools offering directed activities. In fact, the most brilliantly successful work of this nature has been done by fine kindergarten teachers, who have never given a piano lesson to any age student and are not equipped to do so.

On the other hand, the teaching of piano—piano playing—to children under the ages of five and a half or six years is a highly specialized field or department of piano teaching.

The many reasons for this being so would fill a page. To be brief: Pre-school Piano Teaching is a specialized field, because the requirements for teaching piano between the ages of six and two and a half years are specialized. That is to say, they are different requirements completely from those necessary for teaching piano in any age level above six years.

Teachers may excel in all or any grade or age level above six years, with no knowledge whatsoever of the requirements for teaching at the various age levels under six. This is generally the case, and rightly, as no one teacher can be expected to excel in all branches of music.

•

Successful Pre-school Piano Teaching requires—together with other particular qualifications—a thorough understanding of the emotional, mental and musical capacities of the different development levels, or age levels, of the child under six years.

The teaching of Pre-school Piano vitally demands a proficiency in correct, comprehensive and exact pedagogical principles as to presentation, procedure, materials, and so forth. Training to this end must necessarily be specialized.

Observe a well equipped and experienced teacher of Pre-school Piano at work with a group of children of three years of age. I am sure that these and many other reasons why Pre-school Piano teaching is necessarily a specialized field of teaching will become readily apparent.

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Change of Teacher

An artist-pupil of nineteen has been studying with me for over twelve years and I think it is time for this pupil to have a change in teachers. Because most of my students now are advanced performers, this young man does not want to study elsewhere. Is it not possible for any one student to remain with the same teacher too long? Shall I continue with the pupil? K. N.

Twelve years sounds like a long time, but in the study of serious music it is just a beginning so far as the time element is concerned. There may be many reasons why it would be better for this pupil to change teachers, but if he does not wish a change, you should continue with him. Suggest that he do summer study elsewhere for a few weeks next summer. This may snap him out of the rut into which you feel he has fallen.

Older Student

With the adult first year pupils, is it not better to give them more material than would be given to younger pupils? My experience has been that they become discouraged if they stay on one number too long and thus lose confidence in themselves. Since their interest in study usually is derived from the desire to play for themselves rather than give a more nearly perfected performance of any one selection, I have my older pupils studying new solos before the older ones are finished. H. V.

All adult pupils enjoy playing much material. If this material is wisely chosen, many advantages are to be found in this procedure such as hearing of more good music; furthering sight reading ability (the most important point in the adult's piano training); acquiring keyboard facility and the feeling of accomplishment. All pieces must be easy; thus the performance will be acceptable even if not perfect. There is a type of adult student, however, who finds great satisfaction in continued and concentrated study of one selection, especially a familiar piece he has always wished to play. Just be sure the music chosen is musical and not too difficult.

Mother Studying Piano

A young mother wishes to start piano study at the time her small child starts in the fall. I should like your advice in the problem I face in teaching her. She is intelligent, musical and has an appreciation of the best in music. As a child she had a few lessons. She has very stiff and inactive hands and arms, and has no reading facility. I am disturbed as to whether I should first try to develop technic to enable her hands to play what she can read, or whether reading should be first, so that her musical taste may be satisfied to whatever extent her poor technical facility might permit. M. G. M.

Develop reading ability first. The hands will respond to some extent. Technical points should be covered in the music that is studied. Encourage ease and relaxation as you go along, without making an issue of its absence. Take care not to accentuate a lack of any kind in a student's thought. Direct your efforts toward overcoming it.

By all means, start with musical *material, the simple, and appeal to her musical taste and appreciation. In so doing, you will be following a basic principle of making the most of a student's strong points while developing the weaker points. Under such a plan her study will no doubt be successful, and a happy experience for both of you.*

YOUTHFUL SOLOIST AND TEACHER.

Charmion Berkeley, 10 years old, practises with her teacher, Emma Boynet, French pianist, only assistant of Isidor Philipp. M. Philipp, after hearing Charmion play, entrusted her to Mme. Boynet. Last spring Charmion played a movement of Mozart's D Minor Concerto under Rudolph Ganz at a New York Philharmonic Young People's Concert.

Schumann's Carnaval

Are the Carnaval pieces published separately and is it bad musically to play a group of less than the entire set? What edition do you suggest? J. F. D.

If the Carnaval numbers are published separately, I do not know of them. It is better to play this work as a whole, but a few numbers in a group might not be too bad. There are several good editions; one edited by Clara Schumann is interesting, and Harold Bauer has recently made a new edition. The Steingräber is most useful, but is difficult to find. For your own library you should have more than one edition, as comparisons are invaluable.

JOHN CHARLES THOMAS and ERICH J. WOLFF

During a transcontinental concert tour John Charles Thomas included five songs by Erich J. Wolff in his program, among them the well known "Alle Dinge Haben Sprache" (Since You're Near). Many other distinguished artists feature Erich Wolff's world-famous songs, now available in the first American editions published by the

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MANY NOTABLES HAVE TRODDEN PATH FROM STUDIO OF CLARENCE ADLER

Clarence Adler, speaking of some of the composers, pianists and conductors who have studied with him in the last 25 years, led off with an anecdote about Aaron Copland.

"Copland's first lecture was at my studio. He played the Ravel Sonatine, a revolutionary piece at the time—and in order not to shock the ears of the then uninitiated, he extemporized explanatory notes. He did it so well that he went on with this activity, and has since become known as a lecturer as well as famous as a composer.

"His Music for the Theater was completed at our summer camp, Karinoke, at Lake Placid, where I built a shack especially for him, situated up the mountain and called 'The Clouds.' I have listened (at a distance, of course) to Copland in the throes of composition, and it is something to hear! He bangs and hammers at the piano, at the same time singing in shrill, dissonant tones."

Another subject for reminiscence was Walter Hendl. "He came to me more than 12 years ago, a brilliantly gifted musician even then, but an untutored pianist. After one year with me he was playing the Liszt Concerto in E flat in a manner that many a more mature player might envy. When not practicing at the keyboard, he seemed always to be studying orchestra scores. All this foreshadowed his present remarkable success as pianist, composer and conductor.

"Then there is Bill Reddick, a more mature figure, whose pleasant association with me dates some summers back. Composer, pianist and conductor, through his skillful management of the Ford Sunday Evening Concerts in recent years, he has given untold pleasure and education to millions.

"August May, organizer and conductor of the Elizabeth (N. J.) Philharmonic Orchestra, is exerting a fine influence. This organization came into being solely through his energy. It did not have one penny of sponsoring.

Younger Pianists

"Concert pianists whom I've had the privilege of helping in artistic development include Sondra Bianca, who has been with me three seasons, and who has a virtuoso technic at the age of 15. She has concertized extensively and, I believe, is slated for an important career. Marylin Meyer is another—the young pianist who made so impressive a New York debut in 1940 when she was 14; Sylvia Dickler, whose introductory recital in Town Hall on April 14 was so outstanding; Paulina Ruvinska; Isador Gorn; Loretta Cooper and Murray Dranoff, two-piano team, who met and joined talents at my studio. Gladys Stein, promising young pianist from Poughkeepsie, will be ready for debut soon.

"Jerome Diamond teaches piano at Eastman School of Music; Ada Crouse at the University of Syracuse; Doris Silbert is chairman of the music department at Smith College.

"In radio there are Sidney Raphael and Miguel Sandoval, both at CBS, and heard almost daily. The latter is well known as a composer. At WQXR, Jascha Zayde is playing and conducting in association with Leon Barzin.

"Harold Cone, composer, has written a Prelude and Chromatic Fantasy, recently well received by the New York press; the cadenzas he wrote for one of my Mozart Piano Concerto Cycles were, in my opinion, models of style."

Recently, friends of Dr. Adler have established the Clarence Adler Music School, Inc., a non-profit organization, the purpose of which is to help struggling artists both in obtaining instruction and in launching careers.

"My life as a teacher," said Dr. Adler, "is a continual search for new piano talents—possible geniuses of tomorrow who will not only uphold the banner, but carry it to new, undiscovered worlds of beauty."

M. L. S.

DR. CLARENCE ADLER

ELIZABETH KABOOLIAN,
soprano, will sing Tosca at Hunter College, New York, on Oct. 19 and will give her second Town Hall recital on Dec. 29.

AGMA and "MET" Reported Solving Difficulties

The dispute between the Metropolitan Opera and the American Guild of Musical Artists seemed nearer solution on Aug. 28, as this issue went to press. AGMA was reported to have agreed to the opera company's reducing the number of choristers from 94 to 78, but negotiations as to terms of new contracts for AGMA members were still going on.

MADELEINE CARABO, VIOLINIST, AND VIVIEN HARVEY, PIANIST,
will appear on Oct. 2 at Carnegie Chamber Music Hall in a repeat performance of their recital on Contemporary American Music. The program features works of Aaron Copland, Frederick Jacobi, Harold Cone, Edward Cone and Walter Piston. Miss Carabo will be heard in a solo recital, also of contemporary music, on Nov. 11 at Town Hall.

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IN SCHOOLS AND STUDIOS

Norfolk Music School Ends 6th Season

The Norfolk Music School of Yale University, held on the Stoeckel estate at Norfolk, Conn., closed its sixth season with a student concert in Battell House on the Village Green. Student pianists, violinists, violists, cellists, flutists and singers performed works of Stamitz, Barber, Loeillet, Verdi, Beethoven, Franck and Bach. The student orchestra was under Hugo Kortschak.

The director of the school is Bruce Simonds, pianist and dean of the Yale School of Music, and the faculty is drawn largely from Yale University. In order to ensure an effective personal relationship between teachers and students, an attempt is made to limit the registration to 50, but this has been exceeded during the past four summers. Nineteen states were represented on this year's roster.

In its weekly concert course the school presented, in addition to the student ensemble program, the following artists: the Bennington String Quartet, Karl Zeise and Bruce Simonds in a program of sonatas for cello and piano, the Gordon String Quartet, Ward Davenny, pianist, and Helen Boatwright, soprano.

JAMES MORRISON,
teacher of voice, whose artist-students are currently active in concert, recital and opera, as church soloists and teachers in many parts of the country. The Morrison Studios plan several concerts at Carnegie Chamber Music Hall and Town Hall.

Converse College Faculty Additions

Edwin Gerschefski, Dean of the School of Music of Converse College, Spartanburg, S. C., has announced the appointment of Kurt Appelbaum, and Pedro Canjuan to the staff of the school. Mr. Appelbaum, a pupil of Artur Schnabel, has toured the United States, as well as Europe, and was recently engaged by Musicraft to record the entire set of 32 Piano Sonatas of Beethoven.

Mr. Sanjuan, former concertmaster of the Madrid Symphony Orchestra, is a pupil of Turina, and the teacher of the well known Latin-American composers, Roldan and Caturta. As conductor, he founded and directed for nine seasons, the Havana Philharmonic. Mr. Sanjuan has taught at Princeton University, and his compositions have been performed by major symphony orchestras. Both in Europe and the United States, he has made appearances as guest conductor with leading orchestras.

The return of Paul Allwardt, as Associate Professor of Organ, and the appointment of Alfred White as Assistant Professor of Piano is also announced. Both were in the service.

ELIZABETH ALEXANDER MAJOR, voice teacher of New York, is in Holland this summer, where she was joined by several pupils, among them Desi Halban, recent soloist with Bruno Walter in the Mahler Symphony, and Katherine Baas, who has been living in Colombia where she is prominent as singer and teacher, and who studied with Mrs. Major in New York last winter. Mrs. Major formerly was voice teacher at the Music Lyceum in Amsterdam.

Glenn Dillard Gunn Artists In Many Appearances

WASHINGTON, D. C.—The share taken in the Watergate concerts of the National Symphony by artist students, past and present, of Glenn Dillard Gunn has been impressive. Of the six pianists appearing as soloists in these famous summer events in the Nation's Capital three have come from his Washington or Chicago studios. They are: Reino Luoma, who accounted for Rachmaninoff's C minor Concerto; Alec Templeton, who coached his first orchestral appearances with Dr. Gunn 12 years ago and who drew the season's largest audience—some 25,000; Earl Wild, who was stationed in Washington during the war and carried forward the Busoni tradition learned from Egon Petri, in Dr. Gunn's Washington studio. Wild in the annual Gershwin program drew the second largest audience of the Watergate season.

Meanwhile in the recital and chamber series of the National and Phillips Galleries, Reino Luoma appeared in a Chopin-Liszt program, in May. Macrae Cook, an 18-year-old talent from North Carolina, was successful in the Griffes Sonata. Virginia Dulaski won commendation for her readings of modern Russian scores at the Phillips Gallery, and Blanche Haesly was credited with the season's most sympathetic account of the Keltic Sonata, of MacDowell in the same series. Christine Charnstrom, another Gunn studio alumna, played her sixth recital in the National Gallery series on August 25, submitting first performances of the Busoni Toccata, a new Sonata by Gunnar Johansen—with whom she is studying at present—and the Beryl Rubinstein Sonatina.

Music Schedule for Univ. of Kansas

LAWRENCE, KAN.—The University of Kansas Concert Series, under the management of Dean D. M. Swarthout of the School of Fine Arts, announces for 1946-47: Oct. 28, Marcel Dupré; Nov. 11, The Icelandic Chorus; Jan. 13, Isaac Stern; Feb. 13, the Metropolitan Operatic Ensemble, with Jarmila Novotna, Herta Glaz, Raoul Jobin and Martial Singher; March 10, Leon Fleisher; May 5, Gladys Swarthout.

The annual Spring Music Week Festival will begin on May 4, 1947, featuring the University A Cappella Choir, both men and women's glee clubs, with full symphony orchestra in a major choral work opening a week of music.

Rosenthal Artist-Pupils Heard

Hedwig Rosenthal presented her second artist-pupil recital recently at Carnegie Chamber Music Hall, New York. The large assemblage was impressed by the brilliance and perception of the interpretation of the classics given by children who ranged in age from five to thirteen years. It was no mere display of technical prowess; their efforts were directed toward higher artistic achievement. One felt that they were seeking the innate meaning of every composition.

Among those who participated were Lynne Kleinberger, Benno Kohn, Brigitte Dolores Lowy, Gertrud Rennert and Vicki Susselman.

Two guests, invited by Mme. Rosenthal, offered their services at this recital. Gertrude Bosse revealed a charming coloratura voice. Ludwig Kasal played the clarinet accompaniment. Arthur Marcus was recruited at the last moment from the auditorium. He played beautifully and with outstanding success four lengthy compositions by Chopin.

D. S.

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KARL LAUFKOETTER,
tenor of the Metropolitan Opera, will join the faculty of the Peabody Conservatory in the fall as an instructor of singing.

Studio Notes

Alfred Alcaro has resumed teaching daily at the Alcaro Music Studios. His pupils are children, high school students and adults, and courses offered are in serious and popular music, theory, harmony; with orchestra and accordion band rehearsals.

•

Arpad Sandor has concluded six weeks of teaching at State Teachers College, Duluth, Minn. He had 12 private pupils, and 21 in two classes (one for vocalists, the other for accompanists). Besides speaking before his classes, Mr. Sandor gave one lecture open to the public. The session closed with two concerts given by ten of Mr. Sandor's students.

•

Solon Alberti has returned to New York and re-opened his voice studio after his 16th annual trip to cities in the west for summer sessions. Classes were held in Chicago, Omaha and Salt Lake City, and a few auditions were given singers in Denver, San Francisco and Los Angeles.

•

The Aug. 2 summer performance of acts from operas at the Queena Mario Barn Theatre featured Ruth Korda, Jean Chadwick, Adrienne Auerswald, Carol Hendricks, Angeline Brama, Peter Franconi, John Douglas Rieff, and John Kennedy Hanks. Vivian Bauer replaced Jane Beard, who was ill.

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Peabody to Hold Scholarship Examinations

BALTIMORE.—The Peabody Conservatory of Music will begin its fall term on Sept. 30. Reginald Stewart, director, announces that entrance examinations will be given by appointment daily after Sept. 16. Appointments for entrance examinations in the preparatory department, which is under Gustav Klemm, will be made on and after Sept. 3. Competitive examinations for 20 three-year scholarships will be held before the departmental faculties Sept. 18 to 24. Three additional scholarships are offered for the opera class, for baritone, bass and tenor.

Joining the faculty in the fall are two prominent concert organists, Virgil Fox and Richard Ross, both Peabody graduates, holders of the Artist Diploma, and both recently returned from service in the armed forces.

Another addition is Dr. Corwin H. Taylor, in charge of the instrumental division of the school music department, which continues under the direction of Leah Thorpe. Dr. Taylor will also conduct the Peabody Band, a new development at the school.

Eastman School Notes

ROCHESTER, N. Y.—Dr. Margaret Grant, dean of students and administrative assistant to the director of the Eastman School of Music, has resigned to become a member of the Economic Affairs Department of the United Nations, according to announcement from Pres. Alan Valentine of the University of Rochester.

Dr. Howard Hanson, director of the school, and his bride, the former Margaret Nelson, will return from their Canadian honeymoon on Oct. 1 to their home in Rochester.

Raymond Wilson, director of the summer session, reports that registrations for the six-weeks session totaled 914, by far the largest summer registration in the school's history.

Alice Hackett to Give Course for Teachers

Alice Hackett, pianist and teacher of Fort Dodge, Iowa, recently returned from a five weeks tour of Southern Texas, judging for the National Guild of Piano Teachers, 18 days in San Antonio, then in Corpus Christi, Columbus, Boerne, Taft and Victoria. She heard nearly 600 pupils. Miss Hackett is a member of the National Guild's judging board and membership committee. Previously she has judged on the Pacific Coast in Portland, Seattle and Spokane. She has taught piano in Chicago Musical College and given children's recitals for Lyon & Healy. In Ft. Dodge, her recent activities included a recital for music students, which she will repeat in October. On July 1, she presented her piano pupils in a program. This fall Miss Hackett will give a course for teachers in material for beginners, intermediate students and advanced work, and how to present the material to children.

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ROBERT POWELL (first row, center)
and part of his summer voice class at the Cincinnati Conservatory of Music. Ten of the students attending are not in the picture. (Photo, W. T. Myers & Co.)

Powell Holds Summer Class

Robert Powell, voice teacher at the Cincinnati Conservatory of Music, held his annual summer class. Students in attendance included Charles Jones of Williamsburg, Ky., recently appointed head of the voice department of Carson-Newman College, Knoxville, Tenn., who received his degree from the conservatory before entering the armed forces, in which he served four years with the rank of first lieutenant; Ora Searcy, prominent private teacher of Centre College, Tex.; Nettie P. Brinster of Meridian, Miss.; Noel Wayatt, graduate of the University of Oklahoma, returning to that state to teach in a large school this fall.

Among Mr. Powell's artist-students singing professionally are Maurice Mandel, John Ackley and Mary McNamara-Haussman. Mr. Mandel has been selected to appear in the early fall in recitals under the auspices of the Young Artist Concerts of the Cincinnati Conservatory. Kruesi Westbrook is singing regularly over WLW in Cincinnati.

Eisner Singers in Many Fields

Artist-pupils of Olga Eisner are active in opera and other vocal fields. Mimi Benzell, of the Metropolitan Opera, sang Sophie in Rosenkavalier, Oskar in Ballo in Maschera, Marcelline in Fidelio and other roles in Rio de Janeiro this summer. Before leaving, she sang Naughty Marietta and other light operas in Pittsburgh and Birmingham. Beverly Lane won a scholarship at the Berkshire Festival in Tanglewood. Carmen Conger has been engaged as Rosina in the Barber of Seville and for the Chocolate Soldier and other light operas with the San Diego Opera. Georgie Peters sang over WQXR with a string quartet under Leon Barzin. Peggy Lee Whiting, who was Susanna in Marriage of Figaro in the Mannes Music School performance, has been invited to give her first recital in her home town of Provo, Utah. Nanette Marchand will sing for the Matinee Musicale, Philadelphia. Mel Everitt sang with the St. Louis Opera.

La Forge-Berúmen Artist-Pupils

Frank La Forge and Ernesto Berúmen presented their artist-pupils in recital on Thursday evenings in June, July and August. Those appearing were Walter Cassel, baritone of the Metropolitan Opera; Harriet Versaci, Frances Irby, Rita Haaser, Margaret Morris, Gloria Pearce, Rosa Canario, Ellen Berg, Laurene Buttlar and Hazel Poss, sopranos; Isabel Westcott and Lora Brewster, contraltos; Pruth McFarlin, tenor; John Baird and William Redding, baritones; Leo Bartinique, bass-baritone; Walter Lowe, basso-cantante; Evelyn White, Thomas Mullady, Ruth Crosby, Jacqueline Campanella, Joseph McKibben, Cecil Gordon, Charlotte Harris, Vivian Bursten, Roxane Connick, pianists; Frank Versacci, flutist; and Mr. La Forge, Hazel Pruth, Cecil Gordon, accompanists.

Herta Shilton Studio Notes

Katja Zaranova, contralto, and E. F. Walter, basso, are soloists at Grace Episcopal Church, New York. A recent soloist at the Little Church Around the Corner was Lillian Johnson, coloratura soprano, who sang the Ave Maria by Bach-Gounod. She will be heard in several concerts this fall in South Carolina. Charles Claye, tenor, is currently giving concerts in New Jersey. The foregoing are artists from the studio of Herta Shilton.

La Mar Artists Active

Pupils of Grace LaMar are heard extensively as church soloists. Among them are Ruth Larned, soloist at the First Methodist Church, Bridgeport, Conn., and (guest) Mt. Carmel Presbyterian and Logan Street Methodist churches, Philadelphia; Rose Dushugian, Greenfield Hill Congregational, Fairfield, Conn.; Loretta Hamilton, Norwalk Methodist, Norwalk, Conn. (guest); Orrin Juel, Church of the Epiphany, New York, and (guest) John Hall Memorial Church, New York; Alfred Kunz, John Hall Memorial Church (guest); and Ann Seagreaves, St. John's Lutheran Church, Allentown, Pa.

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